女の子のカラダの描き方

キャラ骨と肉感をつかんで
セクシーな女の子を描く

林晃 (Go office)

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Introduction

The bodies of females are covered with soft flesh, so it's important to focus on emphasizing their curves when drawing them. But the softness can only be truly brought out when put in contrast with the hard bony elements from places like the clavicle and joints, creating a sense of presence and charm in their characters.

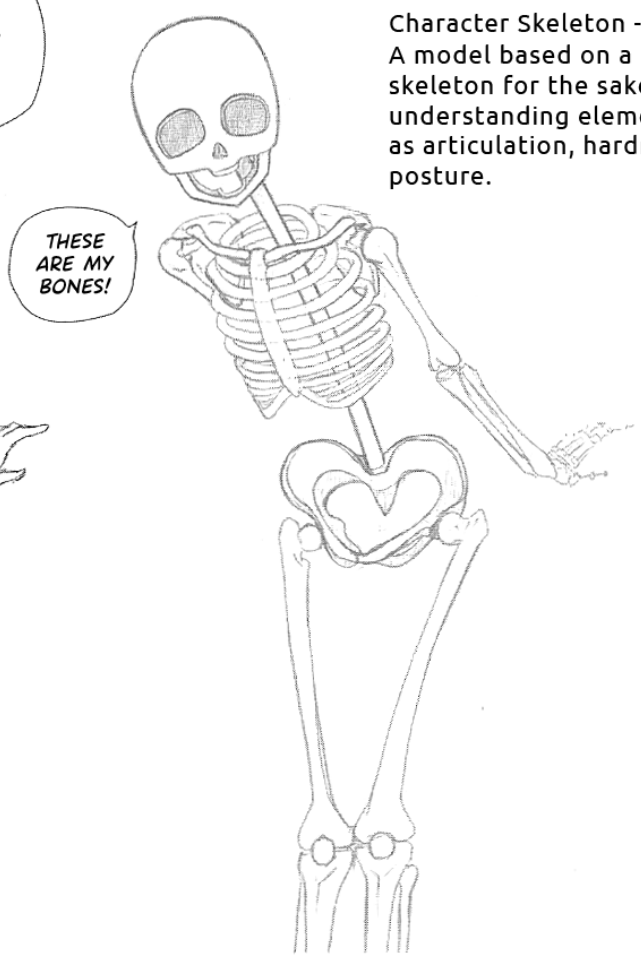
The elements necessary to bring out the texture of a woman's flesh:

1 - Creating the outline of their body. Essentially the top and bottom undulations of the flesh.
...Mainly provided through the use of curved lines.

2 - Detailing areas such as the clavicle and joints.
...Mainly provided through the use of straight lines.

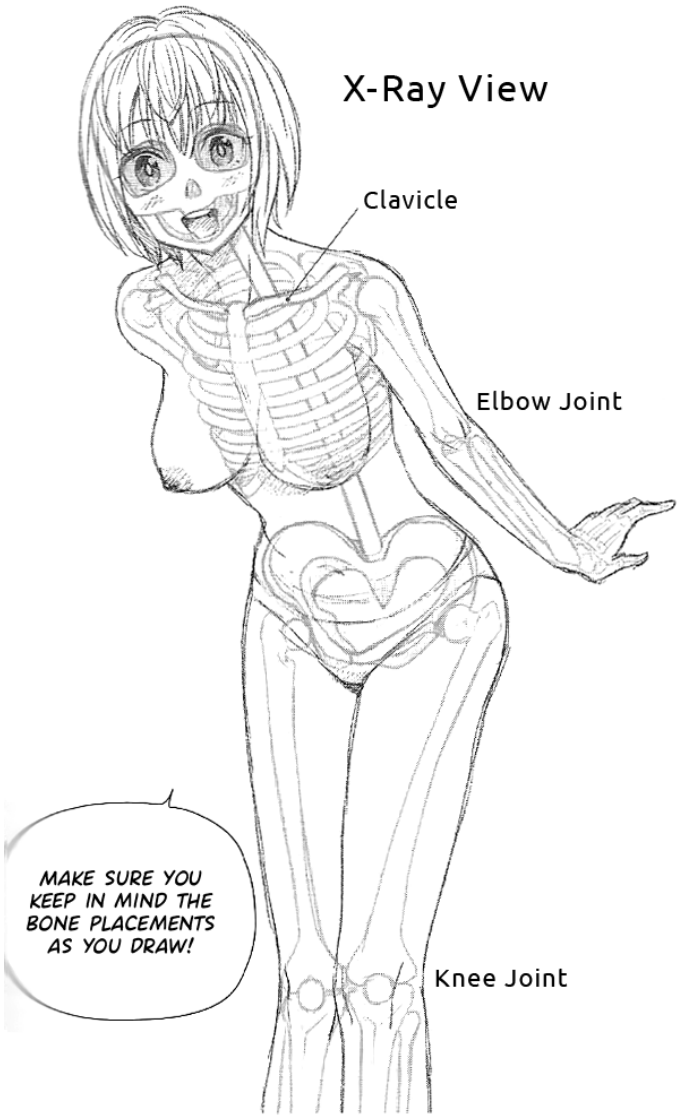
An Example of not Drawing the Bones -

Here's what it'd look like without the representation of the clavicle, elbow joints, or knee joints. The outline is one of a "girl's body," but overall, it leaves an impression of something made out of plastic or vinyl, straying far from the soft texture of skin.

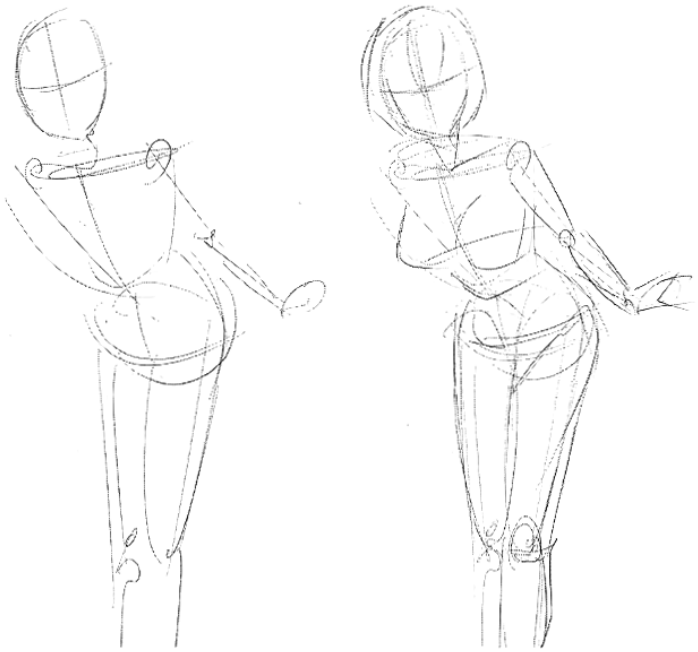


Character Skeleton -
A model based on a human's skeleton for the sake of understanding elements such as articulation, hardness, and posture.

X-Ray View



The Bones and Skin During the Drawing Process



The outline: It involves the general idea of the pose you want. It mainly focuses on the posture that would be taken, resulting in more of a silhouette of the entire body. It's not uncommon for the spine or shoulders to be roughly drawn at this stage.

The rough sketch: It involves drawing things like the general hairstyle or pose over the outline. You can think of it as quite literally "fleshing out" the outline.

» This doesn't have to be a strict guideline to follow. Depending on how familiar you are with what you're drawing, you can take on whatever process you want, whether it be moving to a rough sketch from an outline, starting straight off with the rough sketch, or drawing in the expressions as you do the sketching.

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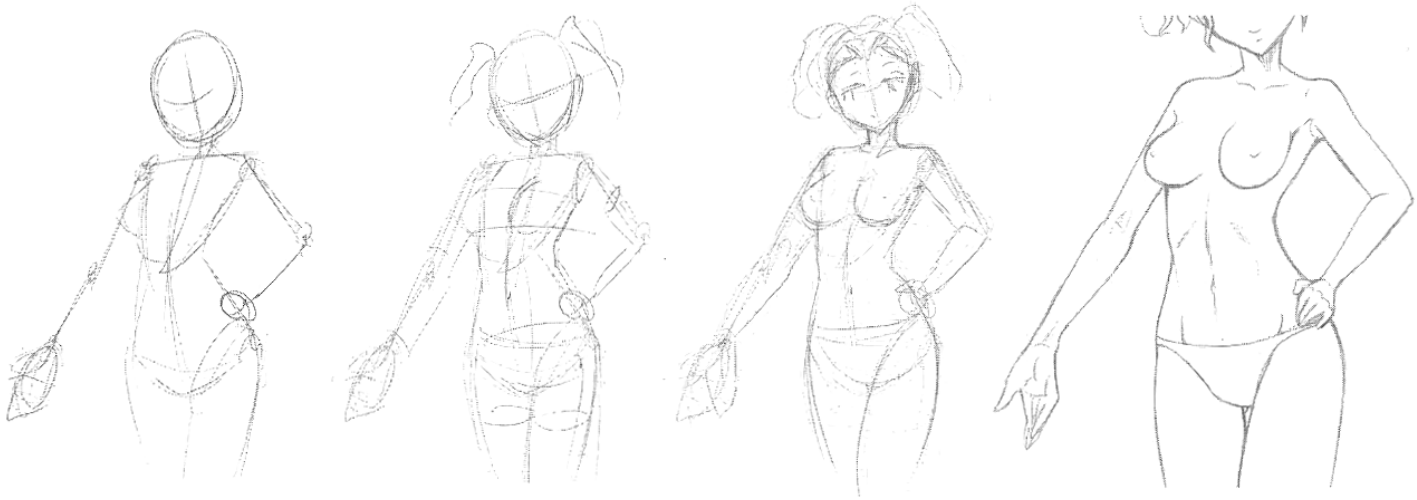

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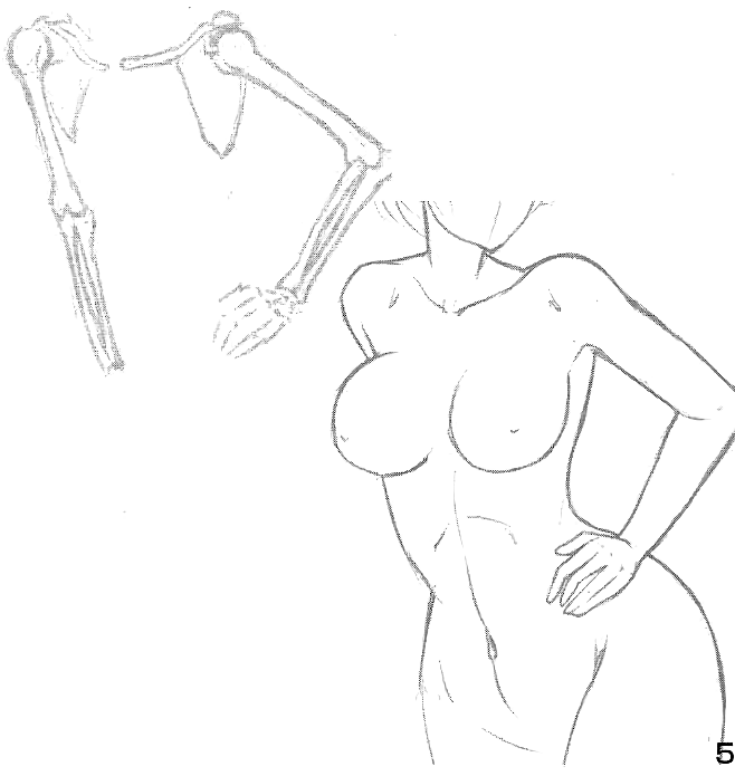


The Purpose of this Book

Girl characters usually do not have realistic proportions. Whether it comes to the face, hairstyle, body shop, or limb lengths, the character's features are usually presented in a somewhat deformed or shortened manner. Starting with the skeletal structure of a character as the foundation, this book aims to explain important points to keep in mind when drawing a character while using a special "character skeleton" I designed specifically for this purpose.

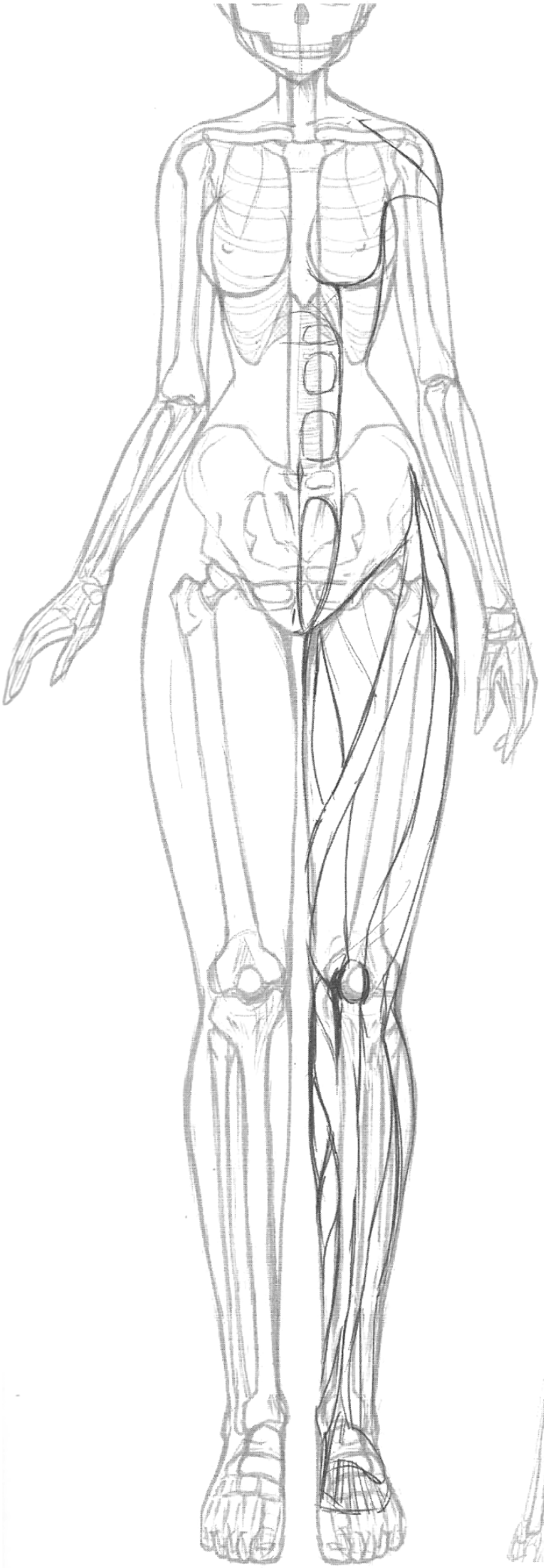
Chapter 1 will go over the skeleton that serves as the framework for a character's body, as well as the muscle that covers it.
Chapter 2 will go over the bones most often represented in a character(clavicle and limb joints), while Chapter 3 will go over what kind of shapes the breasts and butt should take on.
Chapter 4 will go over mid-action poses and differentiating between characters, as well as explaining how to keep in mind bone and muscle structure when drawing a character, while Chapter 5 will go over what could be considered the most individualistic element of drawing a character: the face.

When drawing a character, you typically won't be drawing something that would be considered a finished product right away. You'll proceed with an image in mind, but you'll only reach that image through trial and error as you decide where to align all the pieces. To be honest, the work of a character designer often involves a lot of fumbling around.
By studying bone and muscle structure and overall body part placement balance, you'll be able to reduce the amount of fumbling you do and ultimately get closer to creating something of high quality. While it's true that blindly drawing whatever you want wherever you want can lead to discovering fresh and creative designs, it can also result in manifesting doubt or confusion towards the identity of your own work. By drawing your lines without doubt, even if they may have started out temporarily as a mistake, you'll be able to grant a sense of confidence to your work.

I hope that the contents of this book will become part of the flesh and blood of your future work.

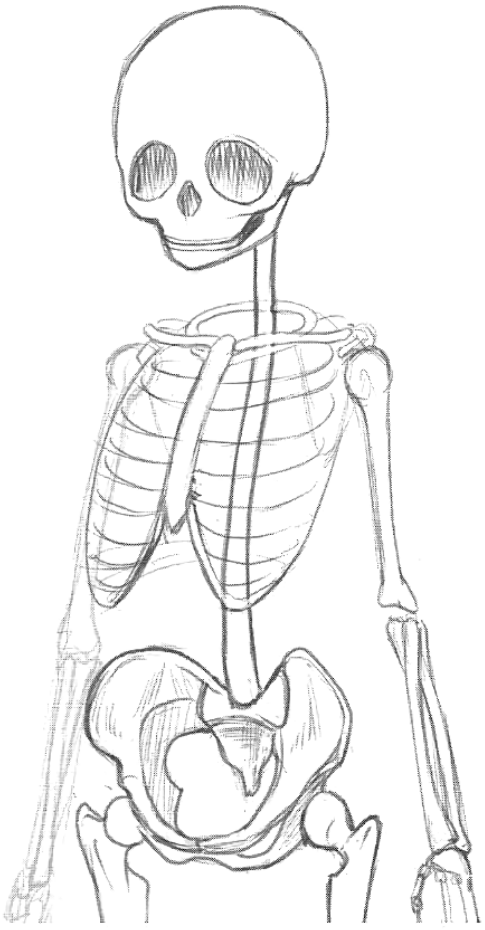
-Go Office Hayashi Akira

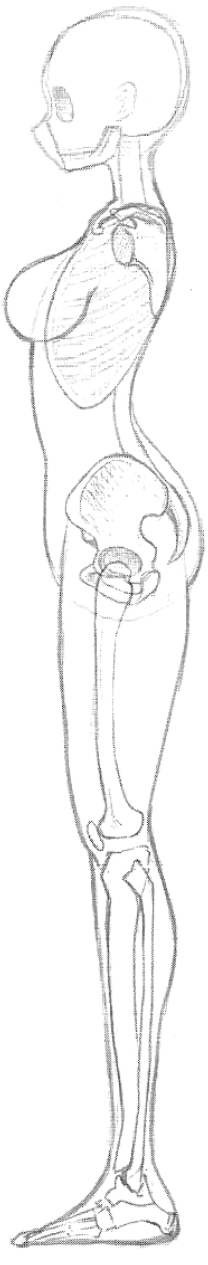
**The designs of the character-based skeletons introduced in this book are based on scientific skeletal diagrams, but they are ultimately designed in a way to help other designers understand certain bone structures and dimensionality when drawing characters. They differ from real-life skeletons, and are by no means meant to serve as a representation of them.*



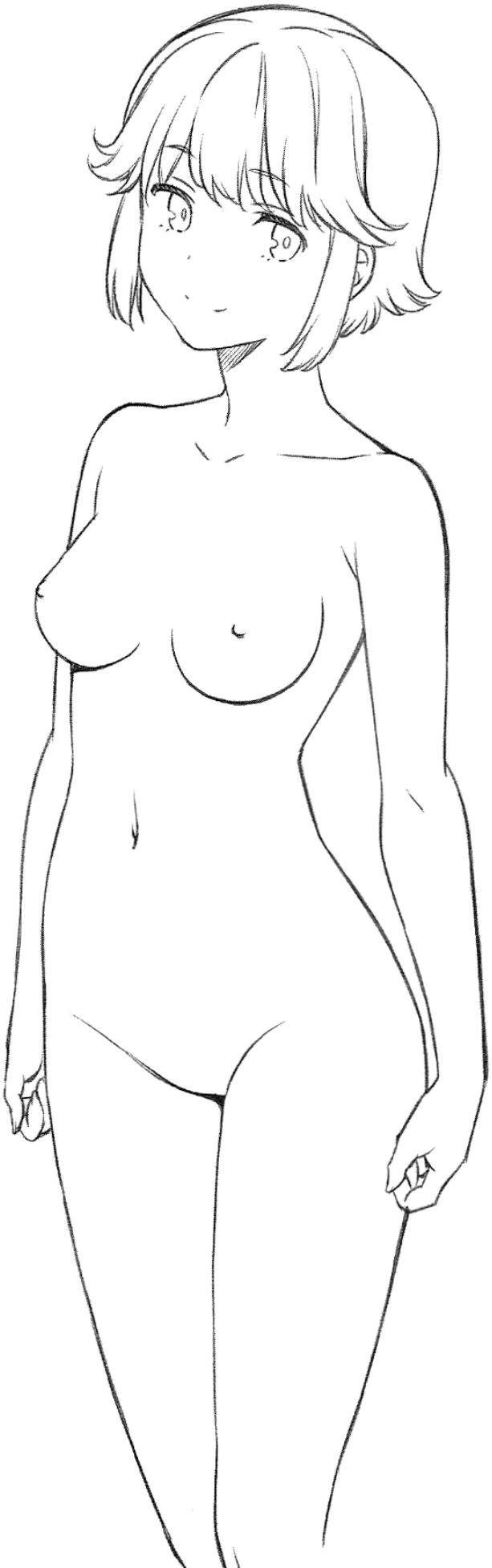
Chapter 1

Understanding the Bones and Muscles of a Character

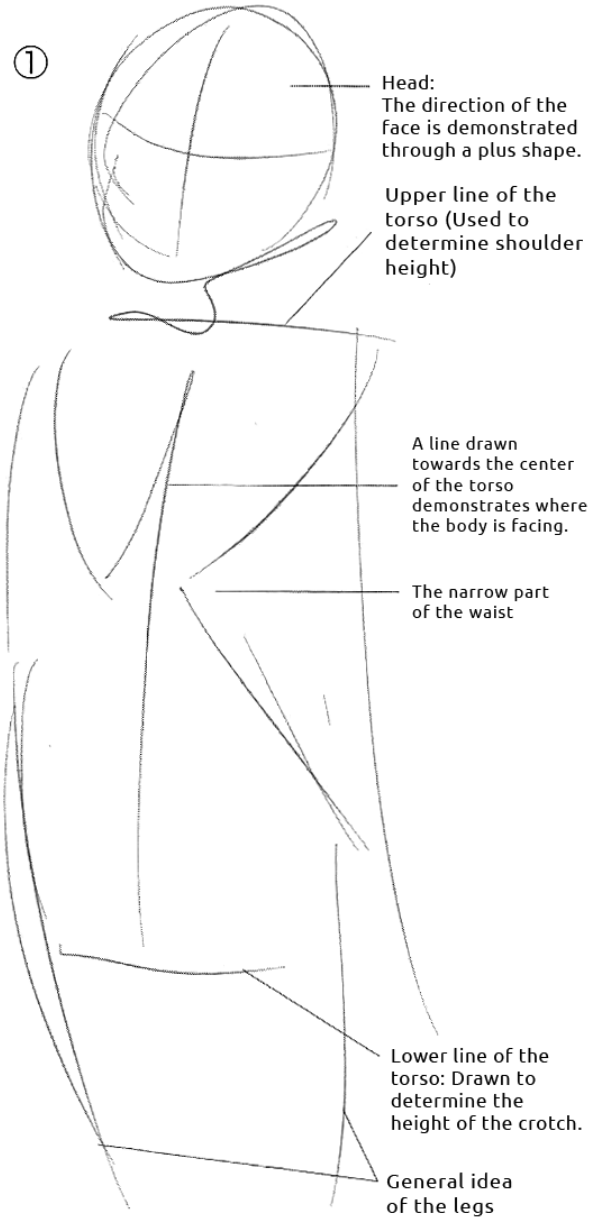




The Bones and Muscles Seen on a Character



The final version of the image(the idea you had in mind) often starts off with a collection of very simple lines. Outlines and rough sketches are very simple drawings, but when drawn by an experienced artist, they often contain consciousness towards bone and body part placement.

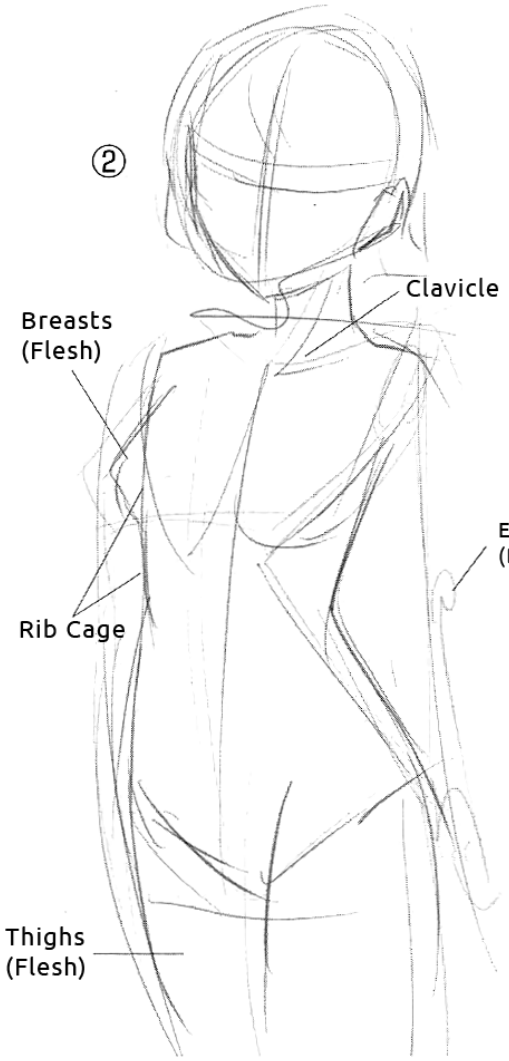


The state of a drawing in its outline stage

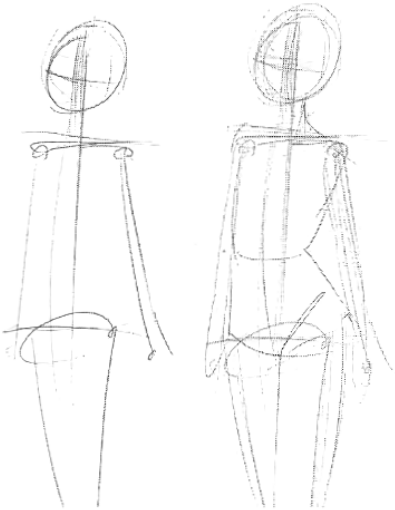
This is an example of first drawing the silhouette via an outline. It involves getting a general feel of the posture, arm and leg shape, and face direction of the final product.

Guidance Lines -
The Purpose of the Outlines and How to Use Them

②

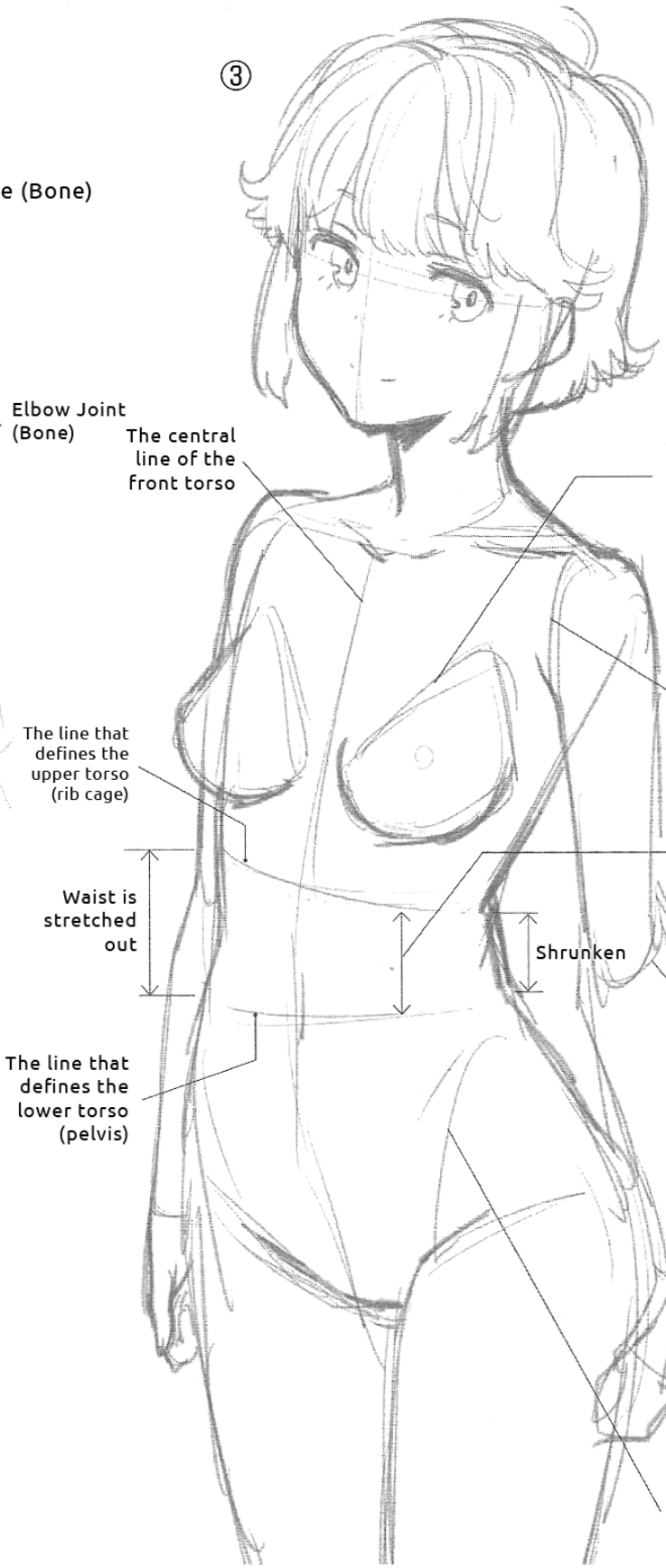


Rough Sketch
The drawing progresses through the rough sketch. The body's image is more fleshed out at this point. The general silhouette of the hairstyle is drawn in.



③

Thoroughly draw what will serve to be the main outline of the head and body. This can be done by tracing over the rough sketch.



☆Reference ☆
Here is an example of drawing the outline based on a skeleton. The head, central line, shoulders, and limbs are drawn using rods. You'd flesh it out in the same way, but since it can end up looking pretty plain, it's not recommended for beginners. This method is recommended to those experienced with drawing while using things like photos as reference.

Guidance Lines - Lines that serve to help guide the correct placement of body parts.

Sketch Lines - Lines that serve to help shape the body parts.

Main Outlines - The lines that will carry over to the final product. These are lines that are drawn with definitive purpose, typically drawn thicker and in a more pronounced fashion.

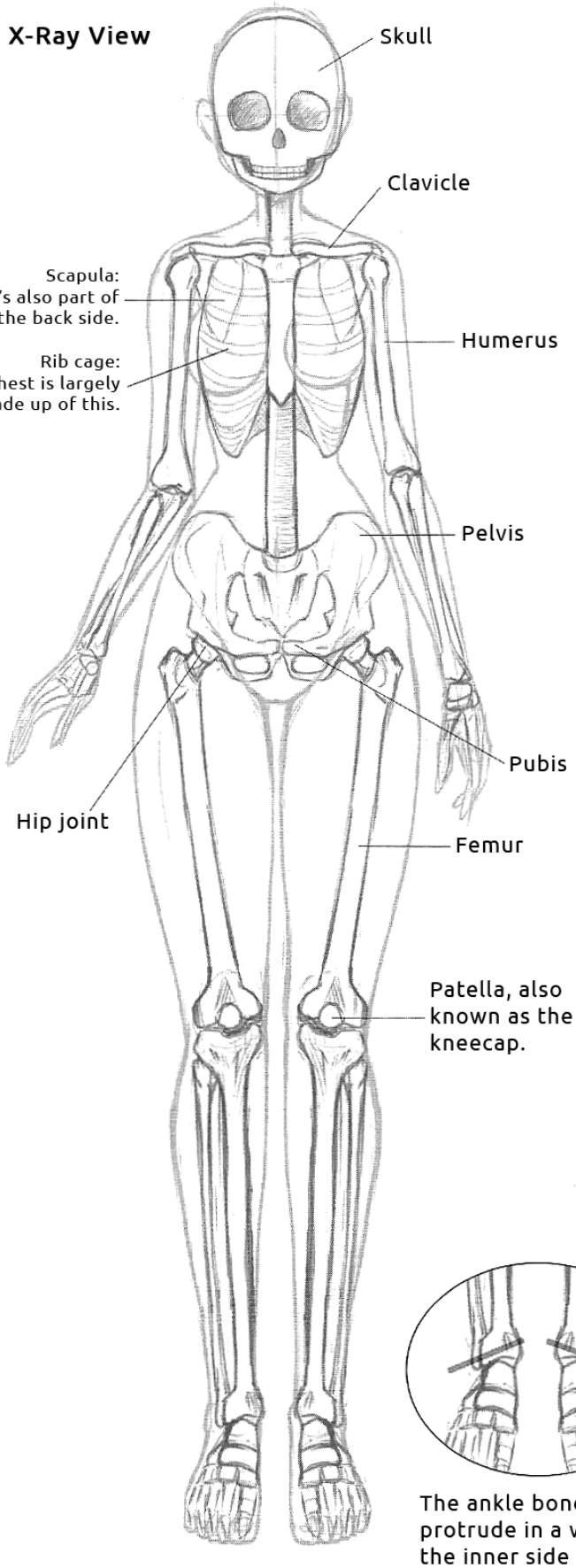
Bones and Muscle of the Whole Body

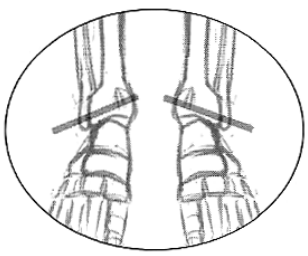
Front

Let's take a look at the shapes and names of the more important areas of a character's bone and muscle.

The bones emphasized on the body's surface would be the clavicle, knee, and ankles. The flesh most emphasized would be the breasts and stomach.

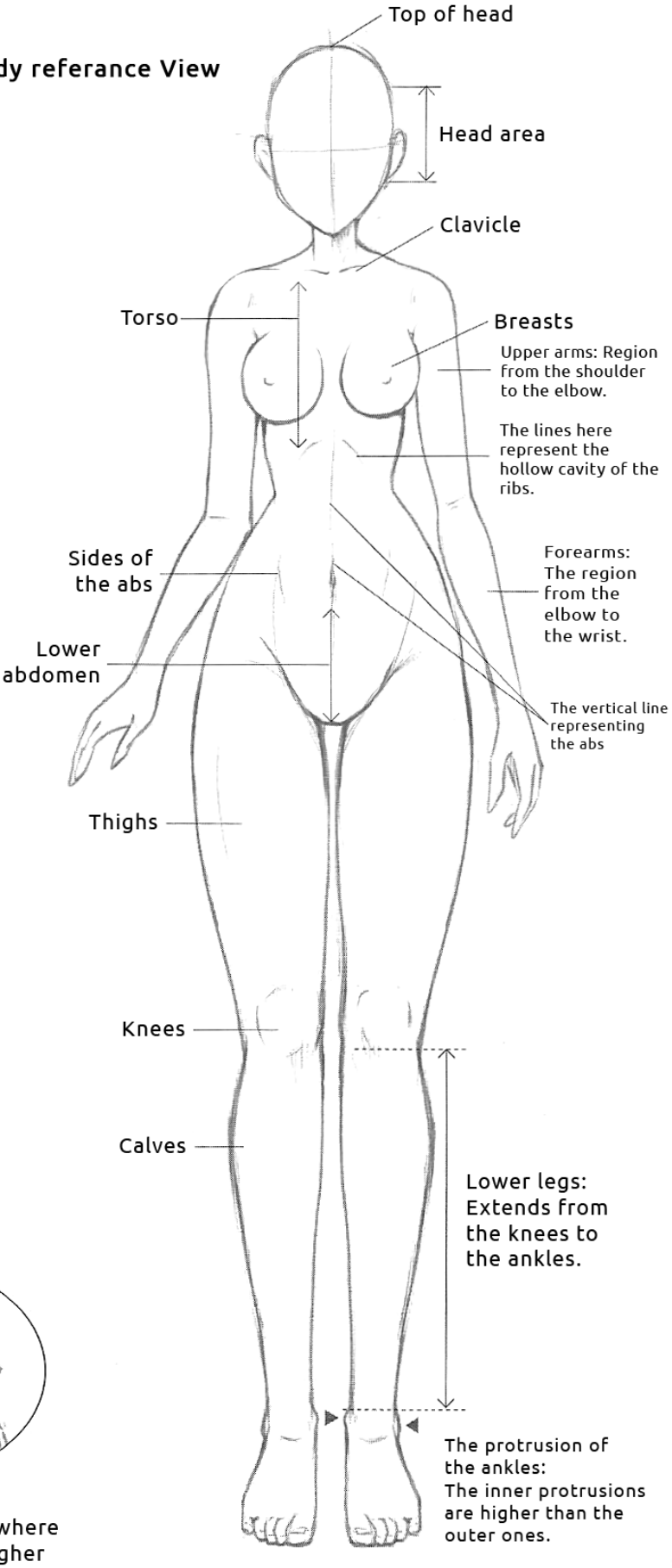
X-Ray View



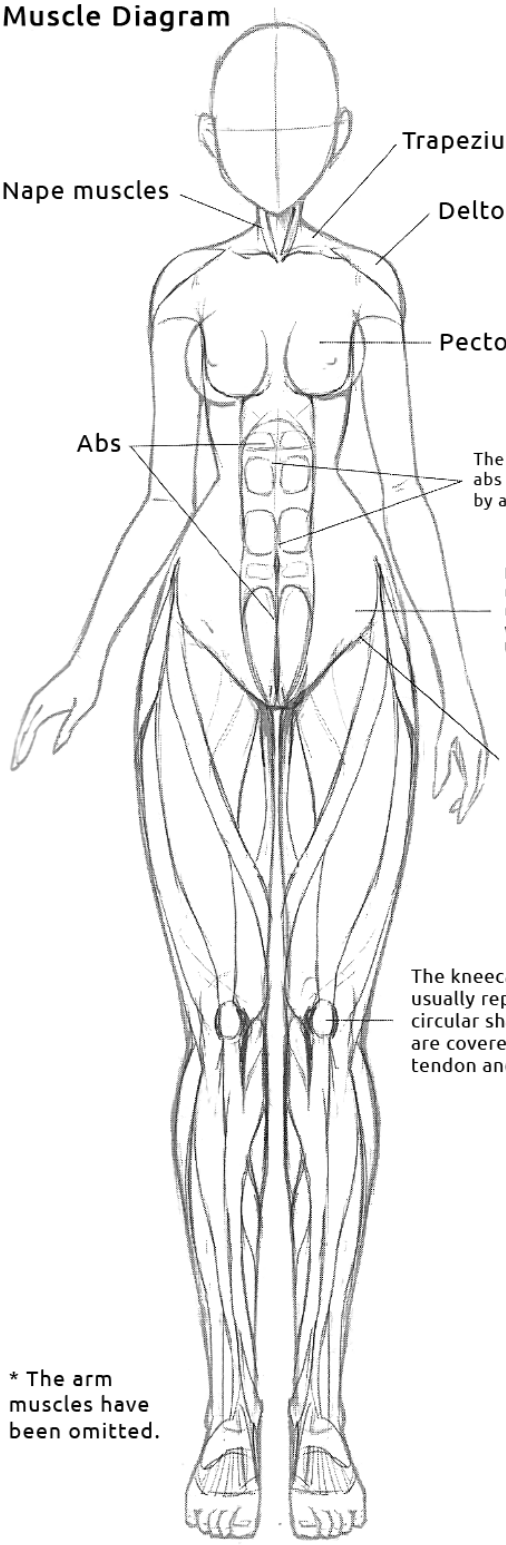


The ankle bones protrude in a way where the inner side is higher than the outer side.

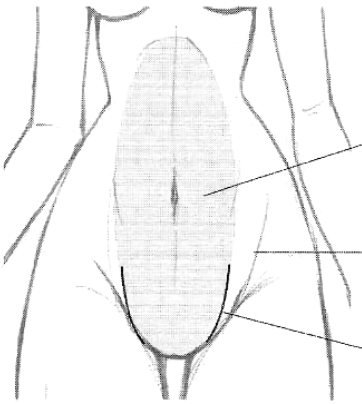
Body referance View



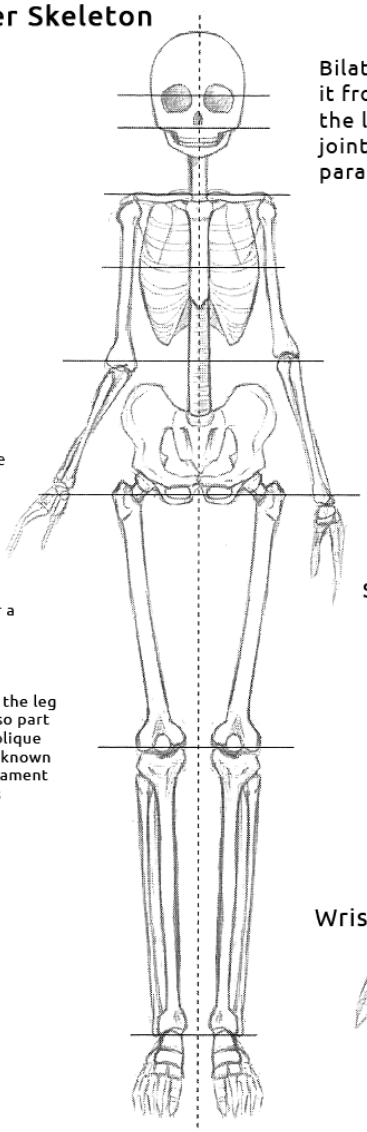
Muscle Diagram



* The arm muscles have been omitted.

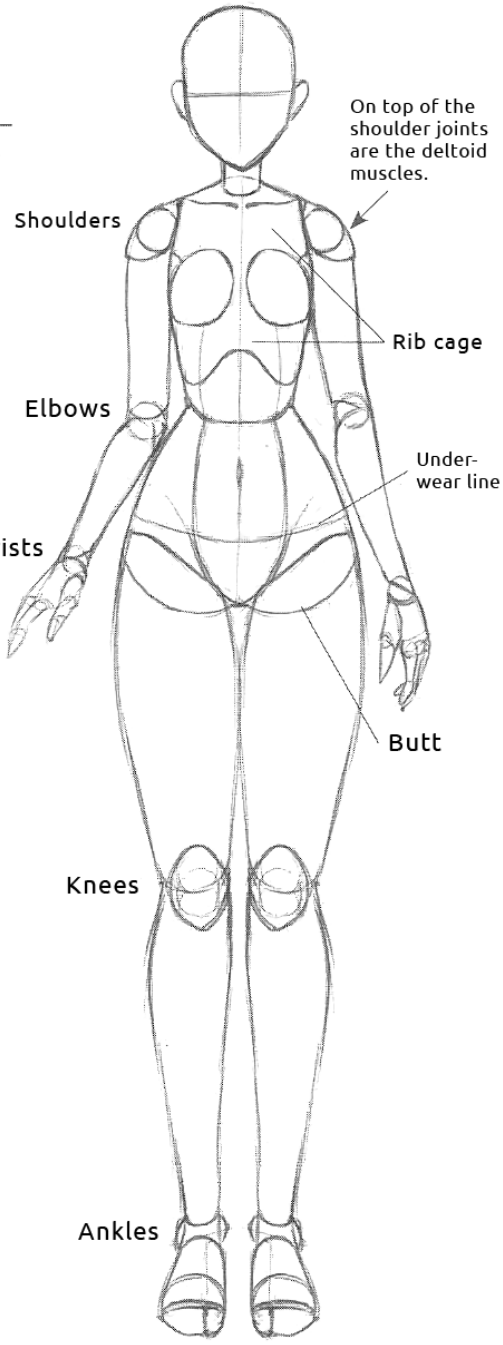


Character Skeleton



Bilaterally symmetric: When looking at it from the front, the lines connecting the left/right shoulders, elbows, hip joints, knees, ankles and such are all in parallel with each other.

An outline of a standing pose: The points of articulation are represented through circles or sharp lines.



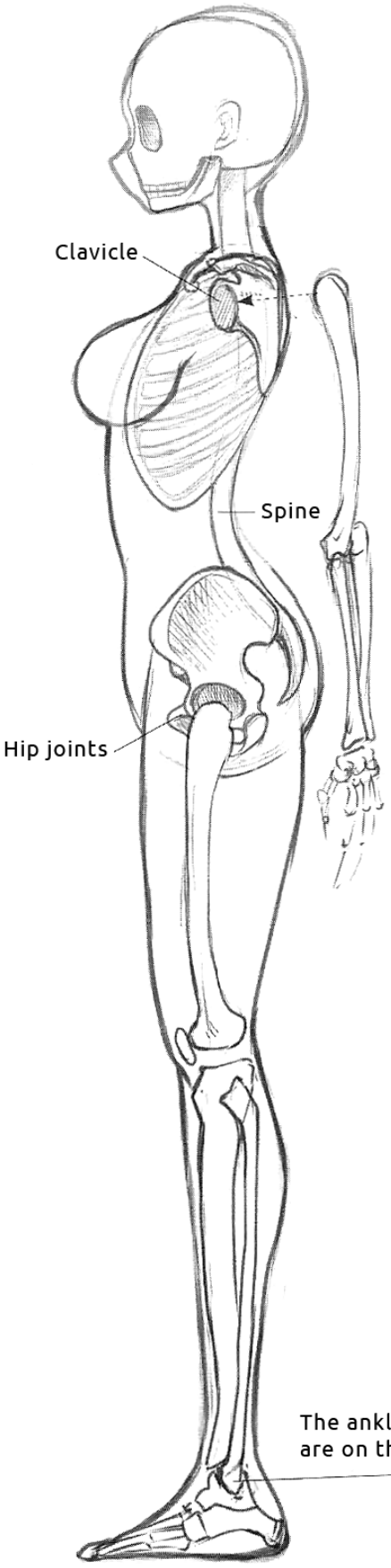
Form Model

A simplified representation of the body separated into parts based on points of articulation abdominal regions.

Side

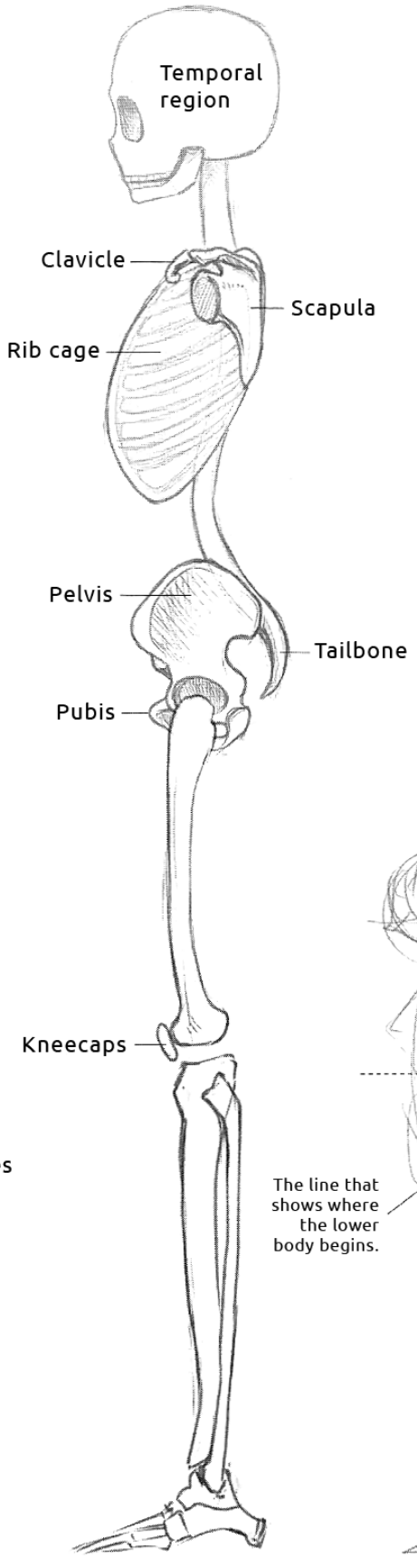
The bones emphasized on the body's surface would be the clavicle, scapula, elbows, and knees.
The flesh most emphasized would be the breasts, stomach, and butt.

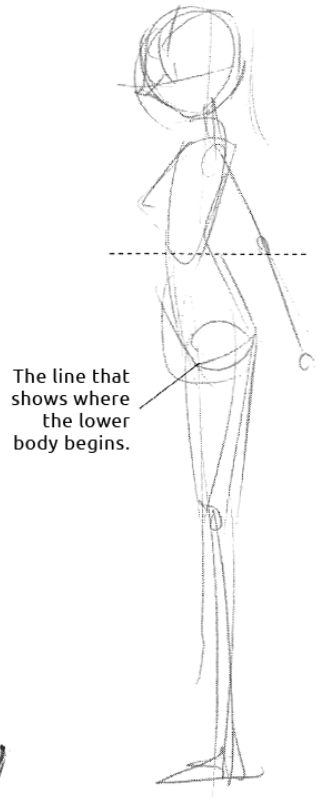
X-Ray View



Body Diagram

Character Skeleton

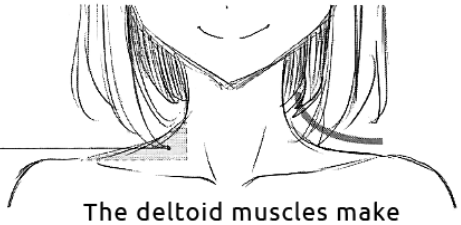




An outline:
The body is composed of blocks.

Muscle Diagram

A Representation of the Muscles Lying On Top of the Bones

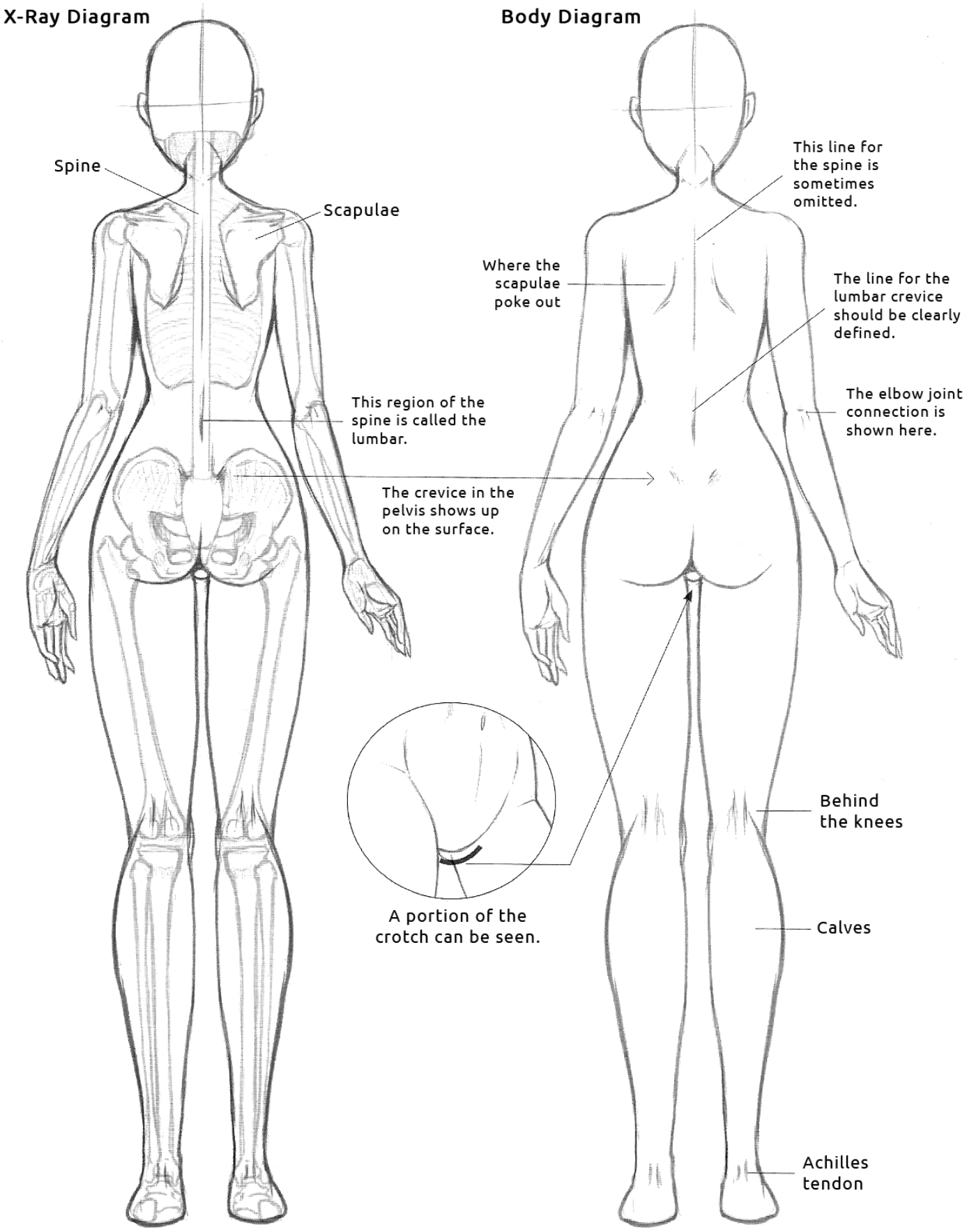


The deltoid muscles make smooth lines between the shoulders and the neck.

Form Model

Back

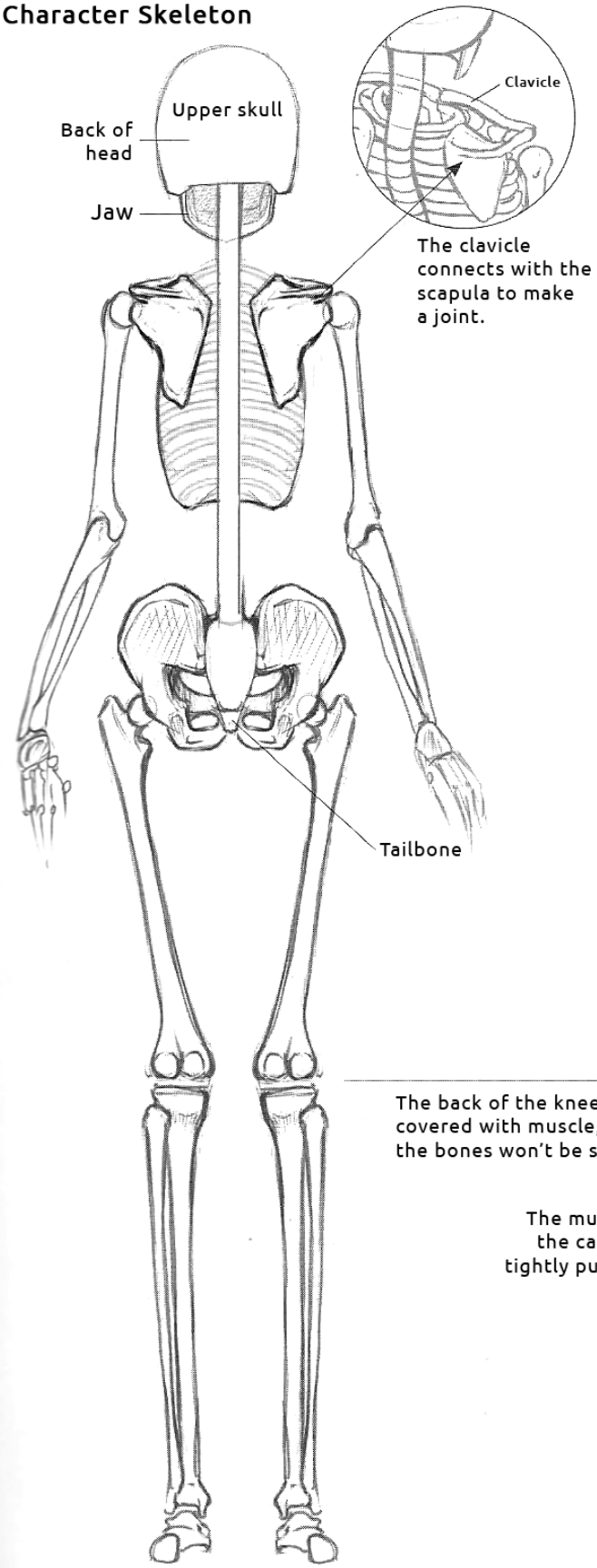
The bones emphasized on the body's surface would be the scapulae, elbows, and pelvis. The flesh most emphasized would be the butt and calves.



Tendons -

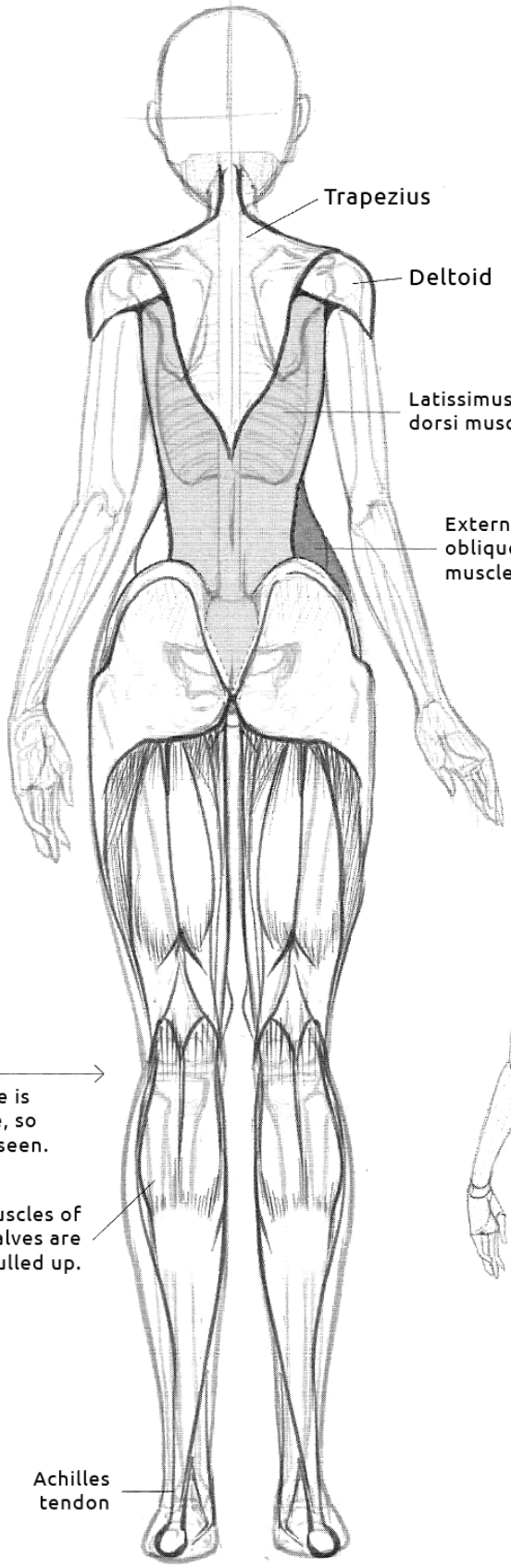
Tendons are fiber-like bands that connect bone to muscle. Sometimes they're belt-shaped, sometimes they're tubular. The tendons in your palm and the achilles tendon are the most famous ones. Alongside bones and muscles, there are some tendons that can end up visible on the surface.

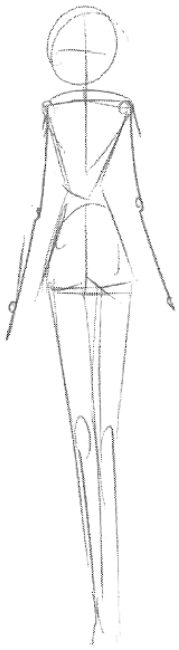
Character Skeleton



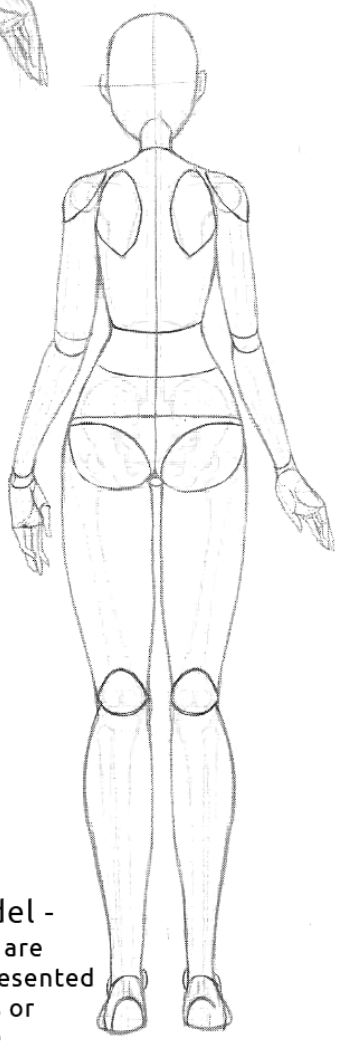
Muscle Diagram

(The muscles are laid on top of the bones.)





An outline: The line for the spine runs perfectly straight down.



Form Model - The scapula are usually represented via rhombus or triangle-like shapes.

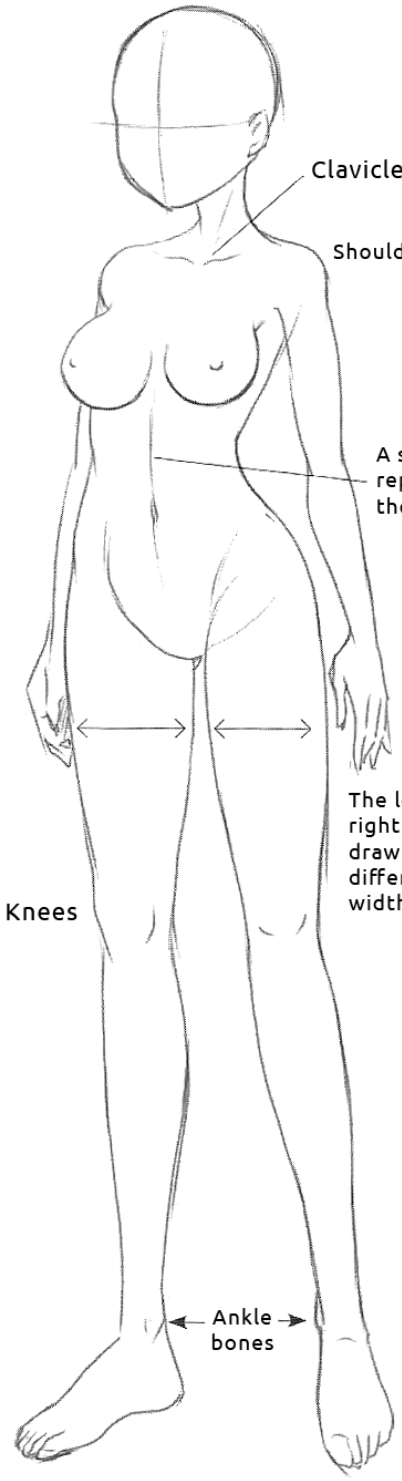
Angles That Bring Out Dimensionality

Since the length of the body can now be seen, dimensionality comes into play.

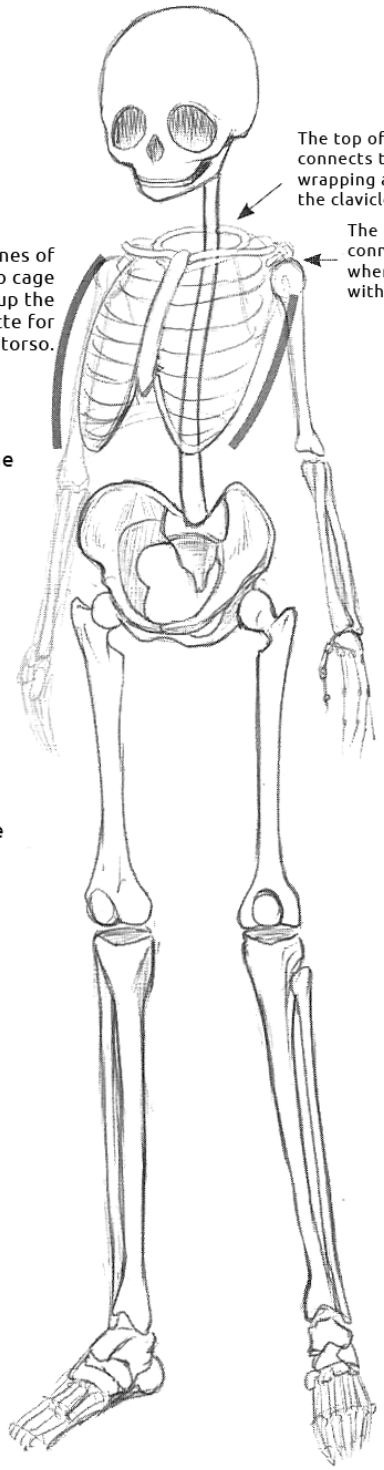
45° Angle Front

The bones emphasized on the body's surface would be the clavicle, rib cage, elbows, knees, and ankles. The flesh most emphasized would be the shoulders, breasts, stomach, waist, and thighs.

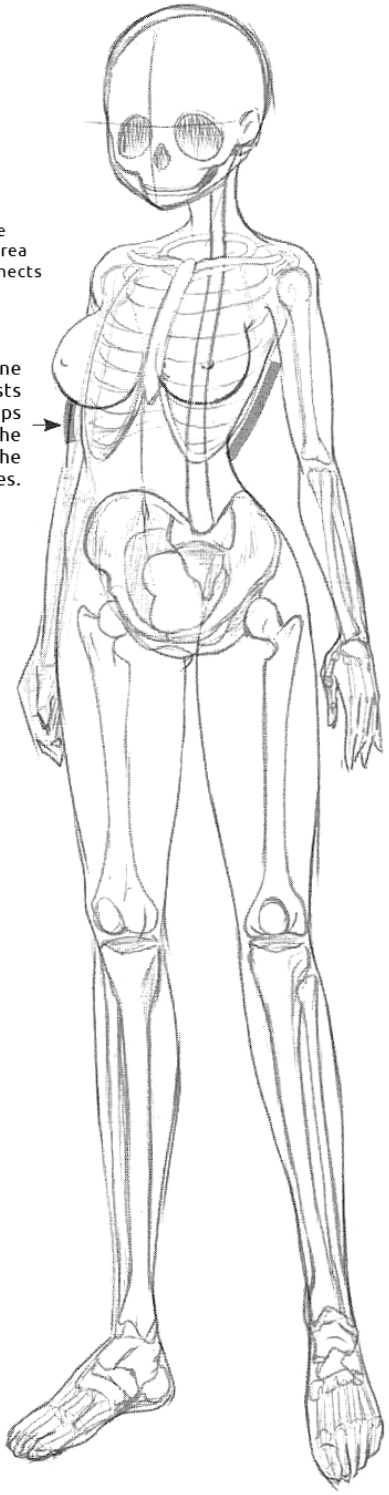
Body Diagram



Character Skeleton

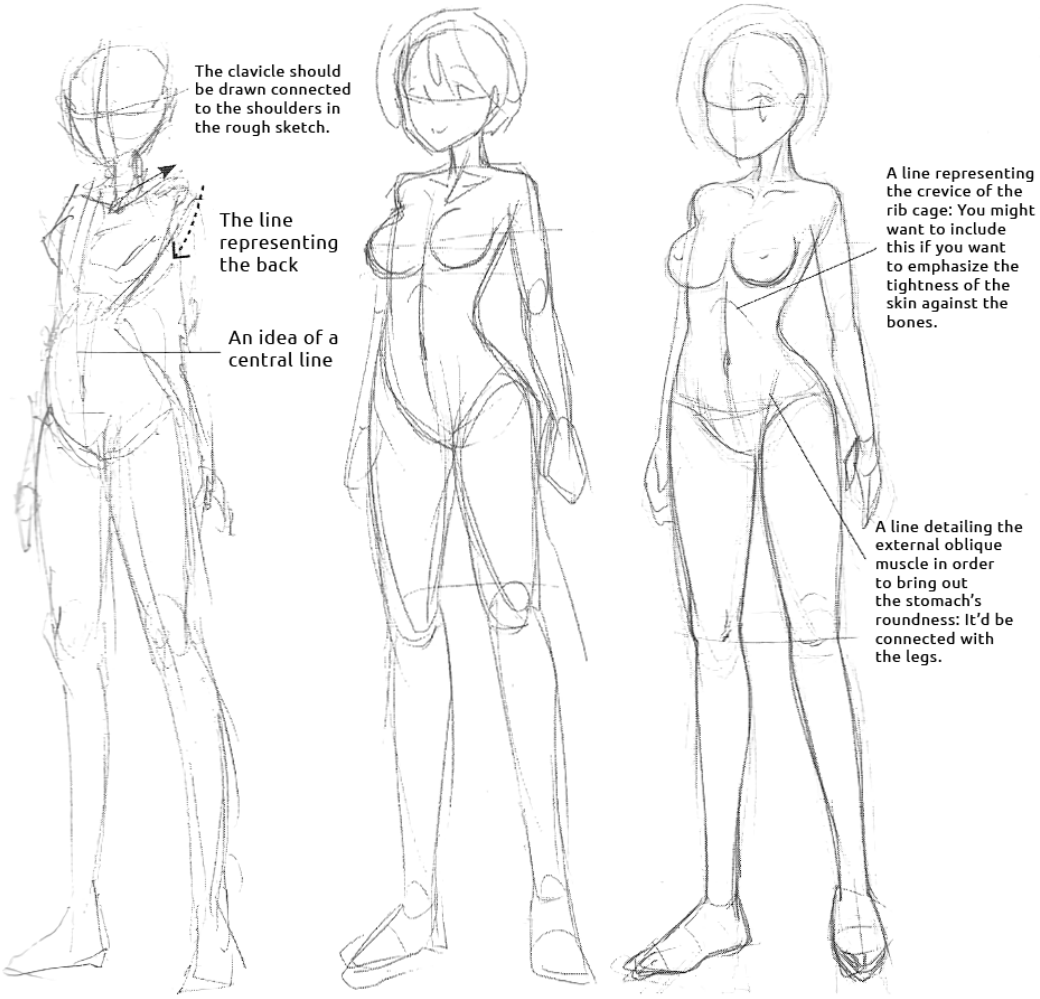


X-Ray Diagram



Drawing Process

In the case of doing a rough sketch of the pose's silhouette



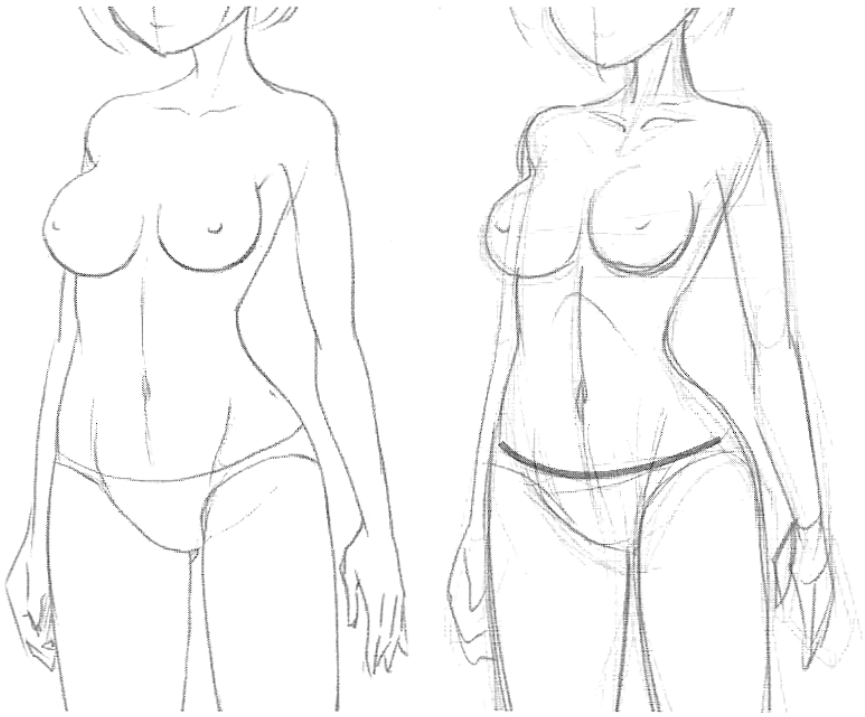
Rough sketch: The entire pose is drawn as a silhouette.

The entire body is shaped out while keeping in mind joint placements.

The final outlines begin to be reached at this point.

Form Model

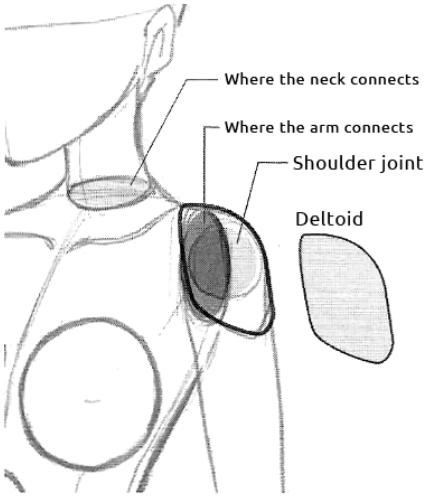
● If Drawing Underwear



By drawing the curve of the underwear line downwards, the roundness of the stomach can be pronounced.

Point of Notice

The Area Around the Neck and Shoulder

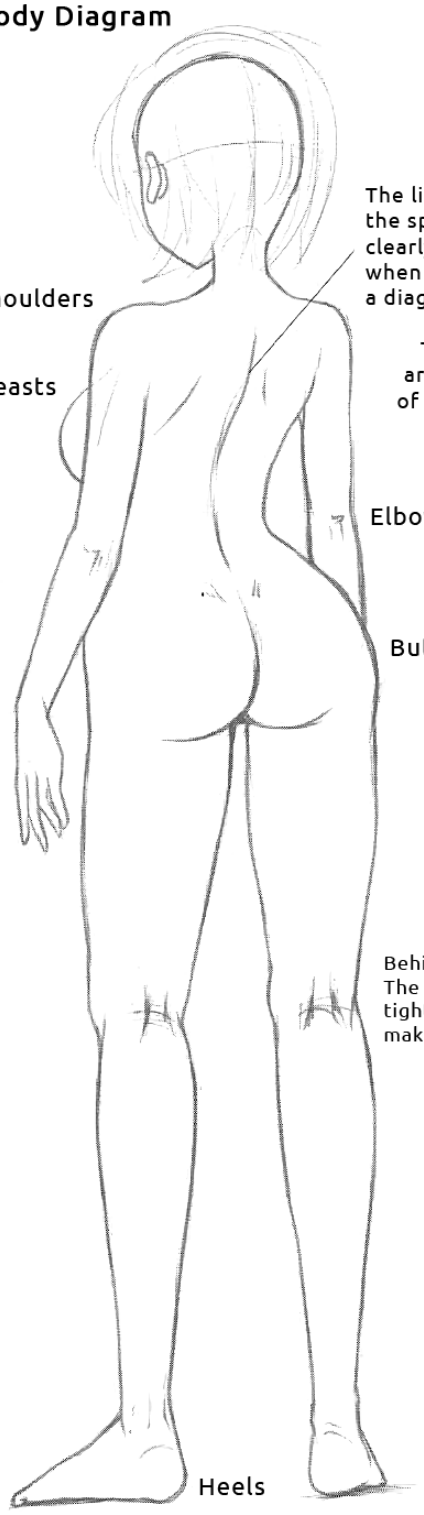


The deltoid muscle is what makes the shoulder round.

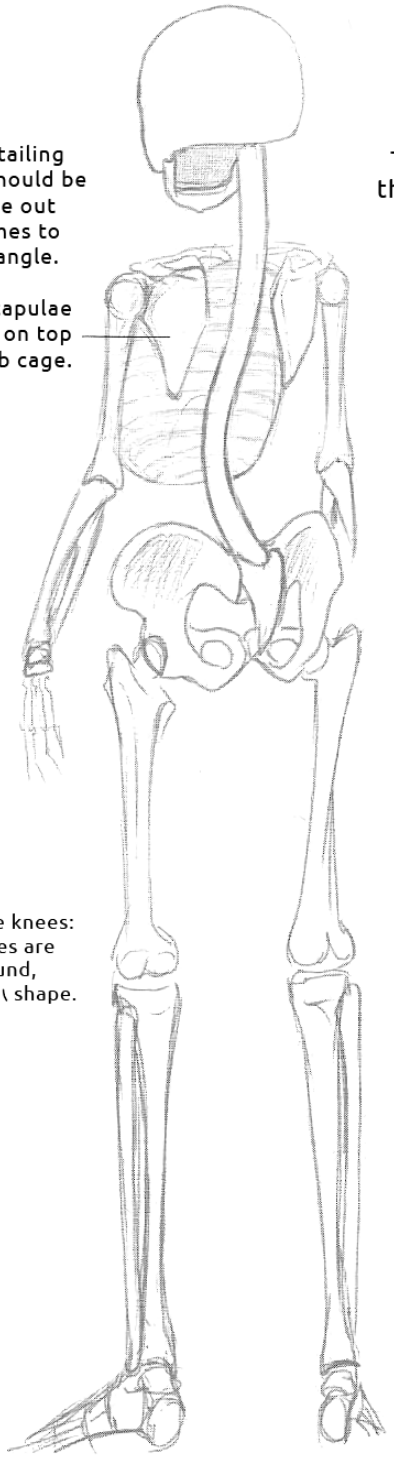
45° Angle Back

The bones emphasized on the body's surface would be the scapulae, spine, elbows, and heels. The flesh most emphasized would be the shoulders, breasts, butt, and behind the knees.

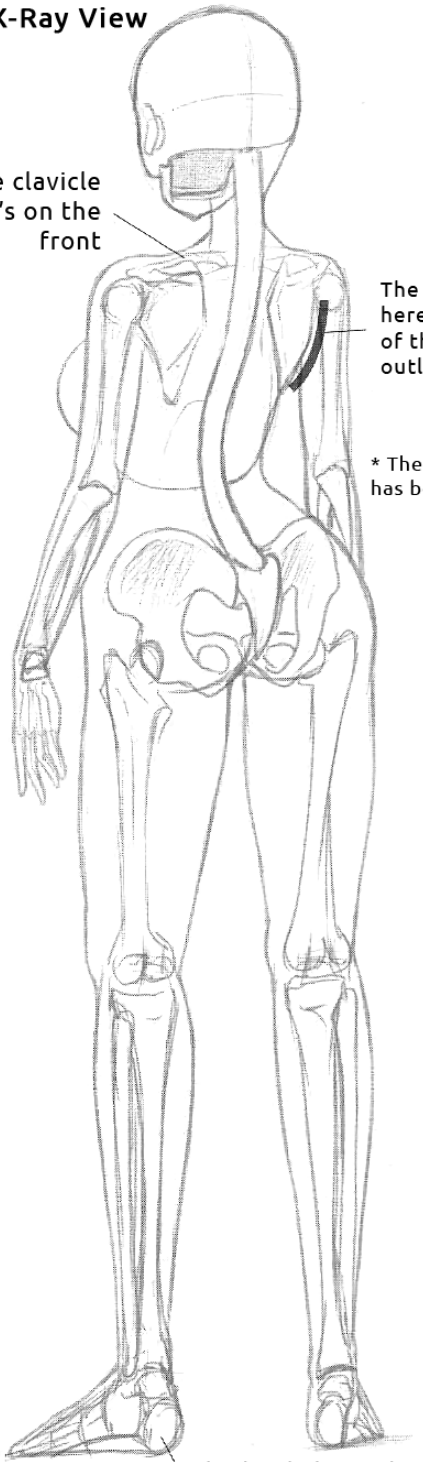
Body Diagram

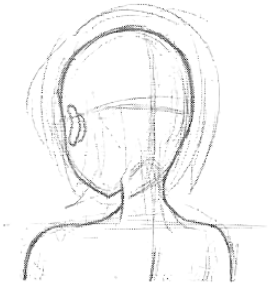


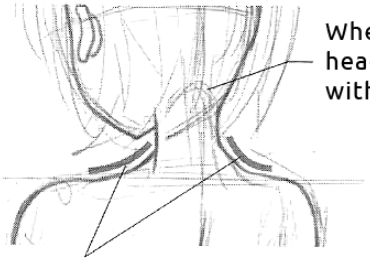
Character Skeleton

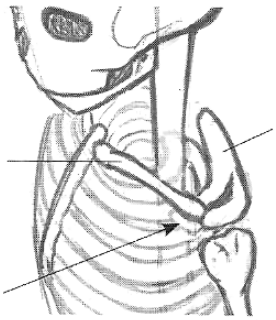


Character Skeleton X-Ray View



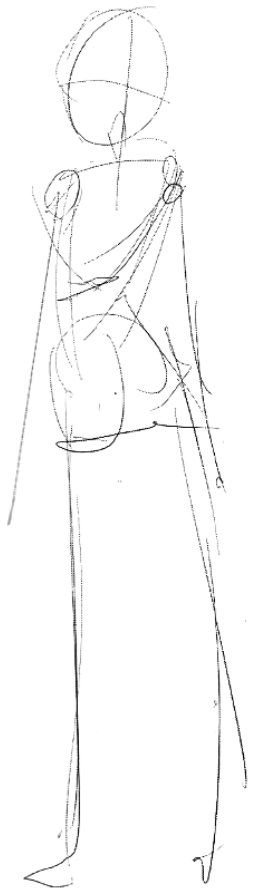






Drawing Process

In the case of starting off with a general outline of the pose

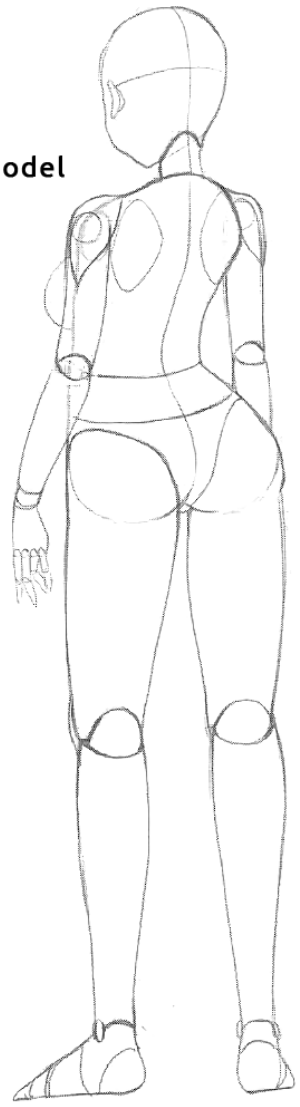


Outline: The body is represented with simple lines and shapes.

Rough sketch: The body parts are shaped out while keeping in mind joint placements.

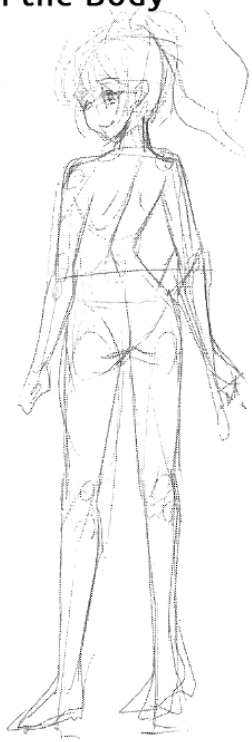
Fleshed out

Form Model



● Slimming Down the Body

The rough sketch would look the same.

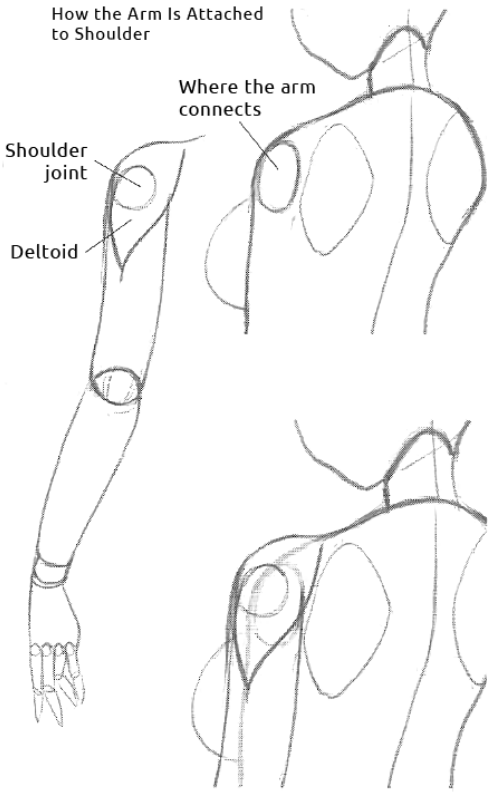


When fleshing it out, the shoulder width should be shorter and the limbs should be thinner. I changed the head so that it's looking back.

This is what the final linework would look like.

Point of Notice

How the Arm Is Attached to Shoulder



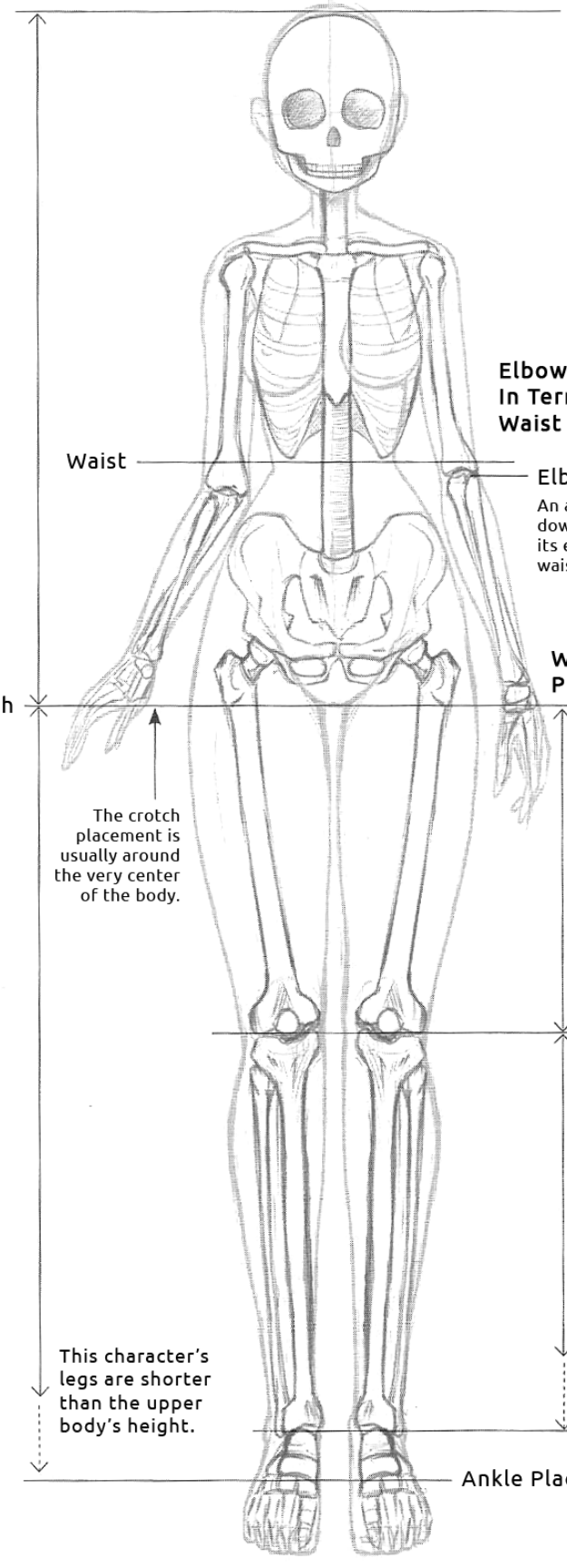
The portion of the breasts and torso that the arm covers up is drawn first, before the arm is drawn.

Standard Body Part Lengths and Body Height in "Heads"

Body Part Lengths

Here we'll look at ways to gauge body proportions and the concept of the height of the body being in "heads."

Character proportions can differ between artists, but there's a traditional balance that most people follow.



Elbow Placement In Terms of the Waist

Elbow

An arm hanging down usually has its elbow close to waist height.

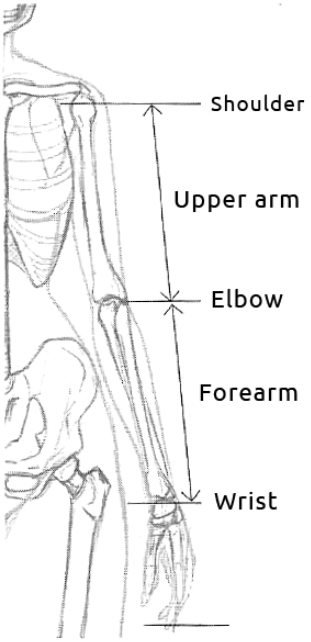
Wrist Placement

The wrist is usually around the height of the crotch.

Knee Placement

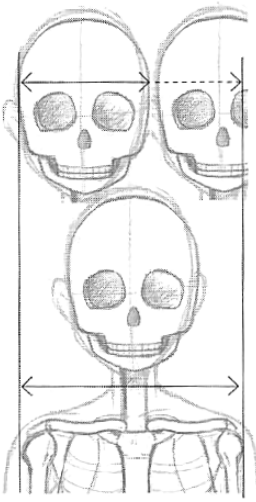
You might find it a little strange for the knees to be in the very middle between the crotch and ankles, but feel free to make the region below the knees longer or thinner in whatever way you wish.

Shoulder, Elbow, Wrist



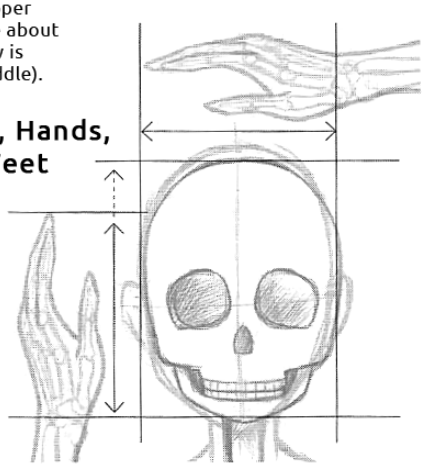
The length of the upper arm and forearm are about the same (The elbow is just about in the middle).

Shoulder Width Guideline

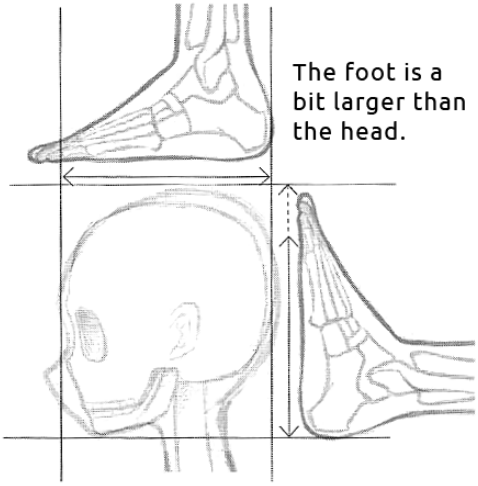


A girl's shoulder width is about 1 and a half heads long.

Head, Hands, and Feet



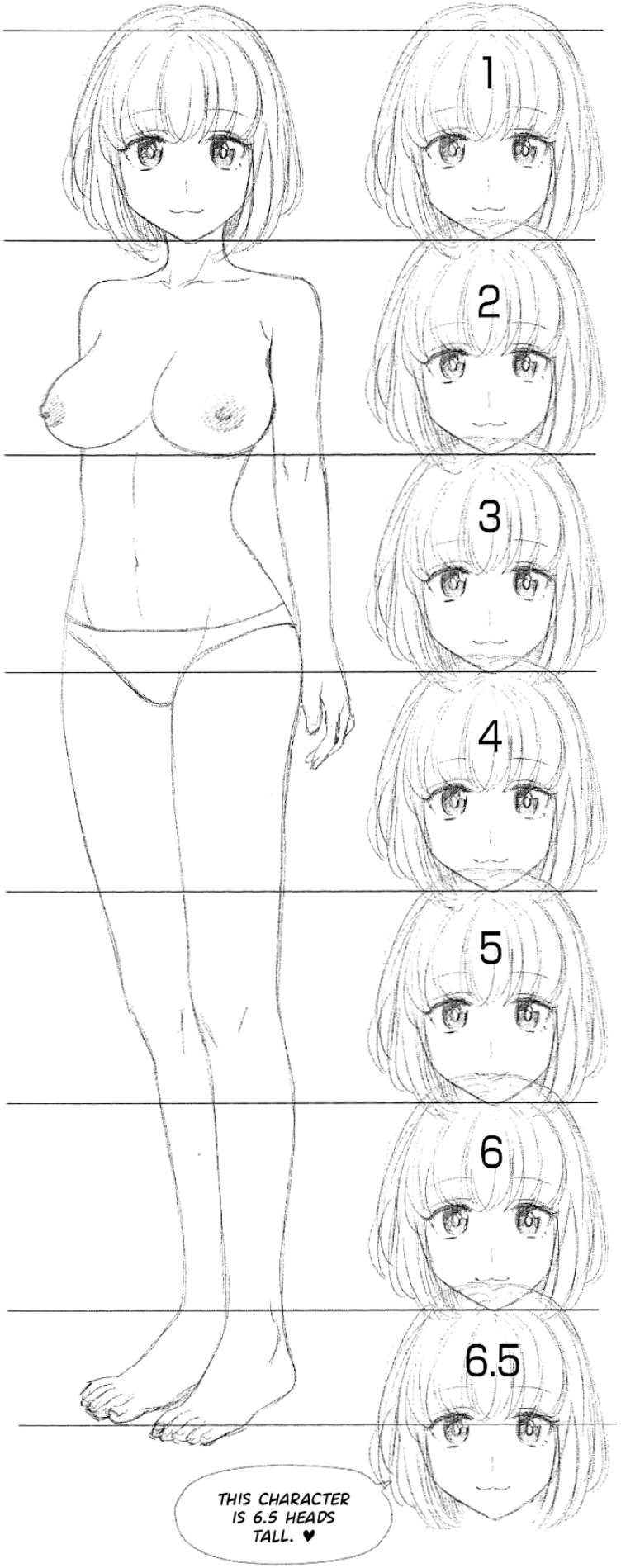
The hand is a bit smaller than the head.



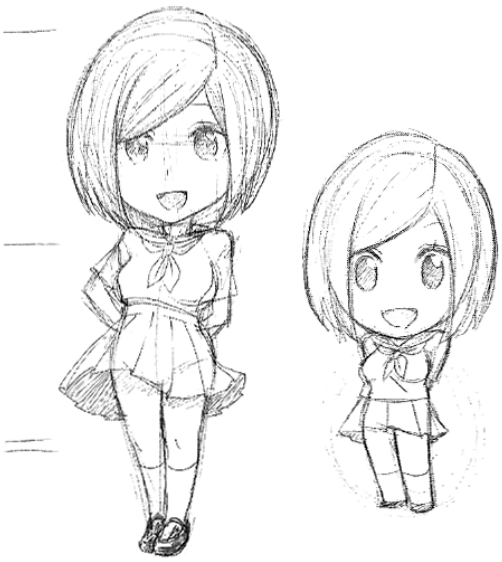
The foot is a bit larger than the head.

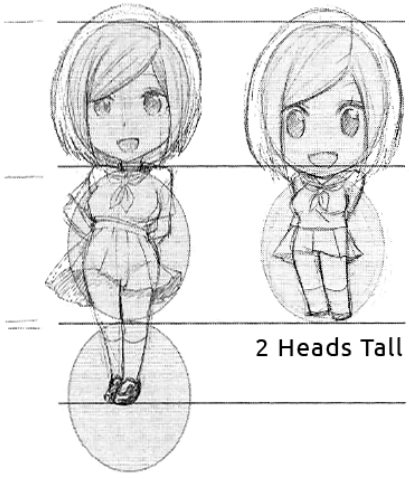
Body Height in Heads

The length of the body and limbs can be more or less measured by the vertical length of the head.

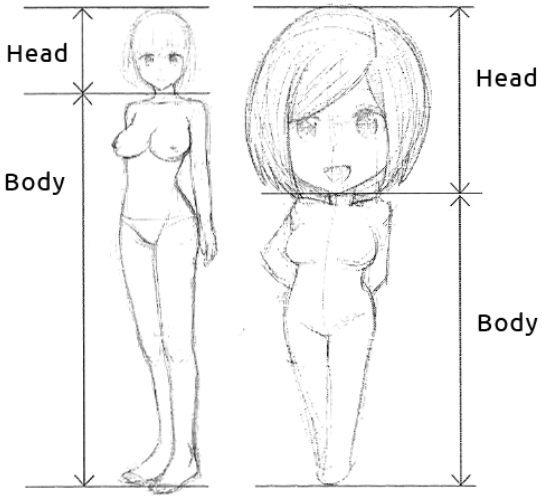


Typical Chibi Characters





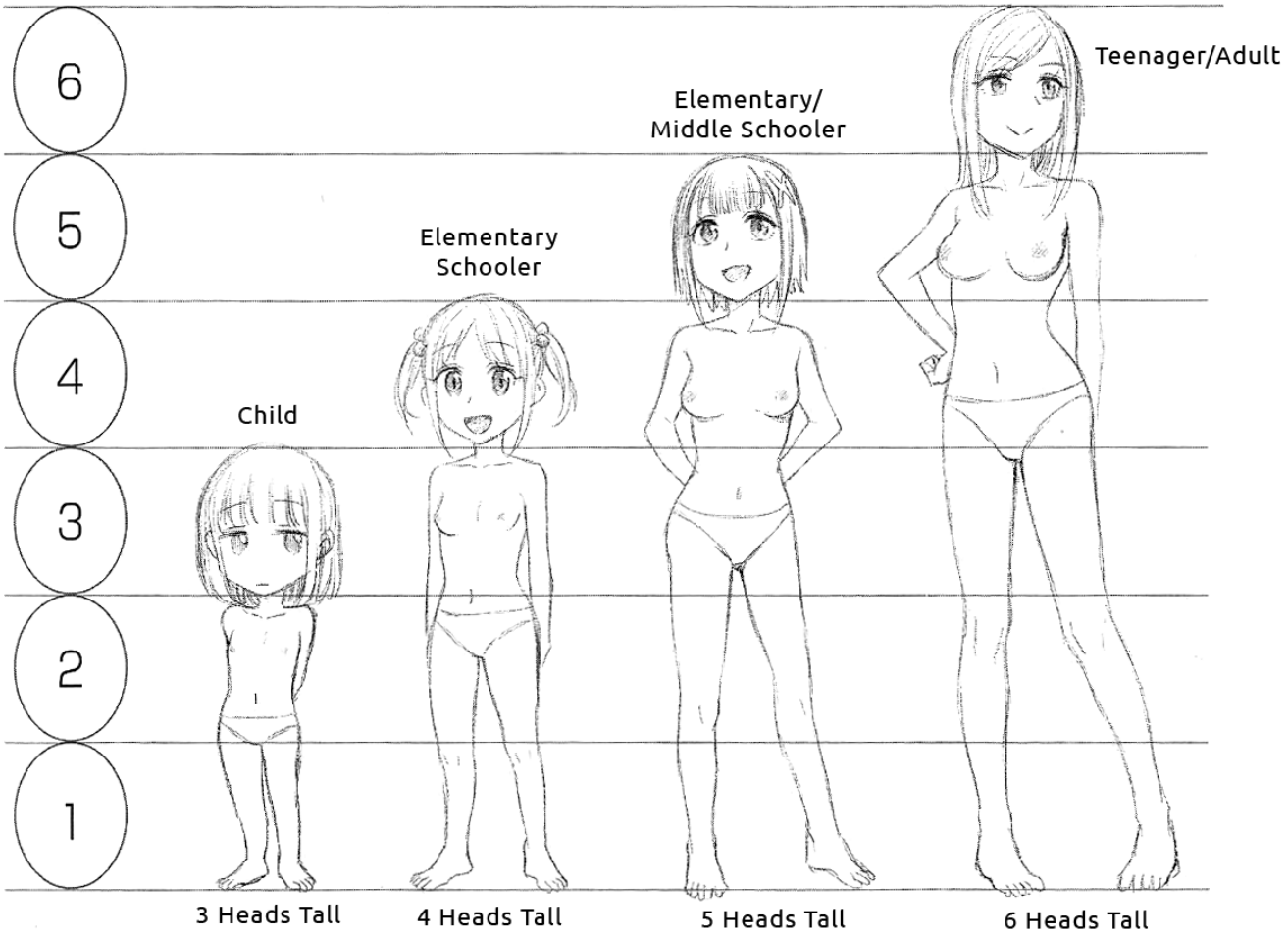
2.5 Heads Tall



Tall characters(7 or 8 heads tall) have smaller heads, while short characters(2 or 3 heads tall) have big heads.

Examples of Body Height

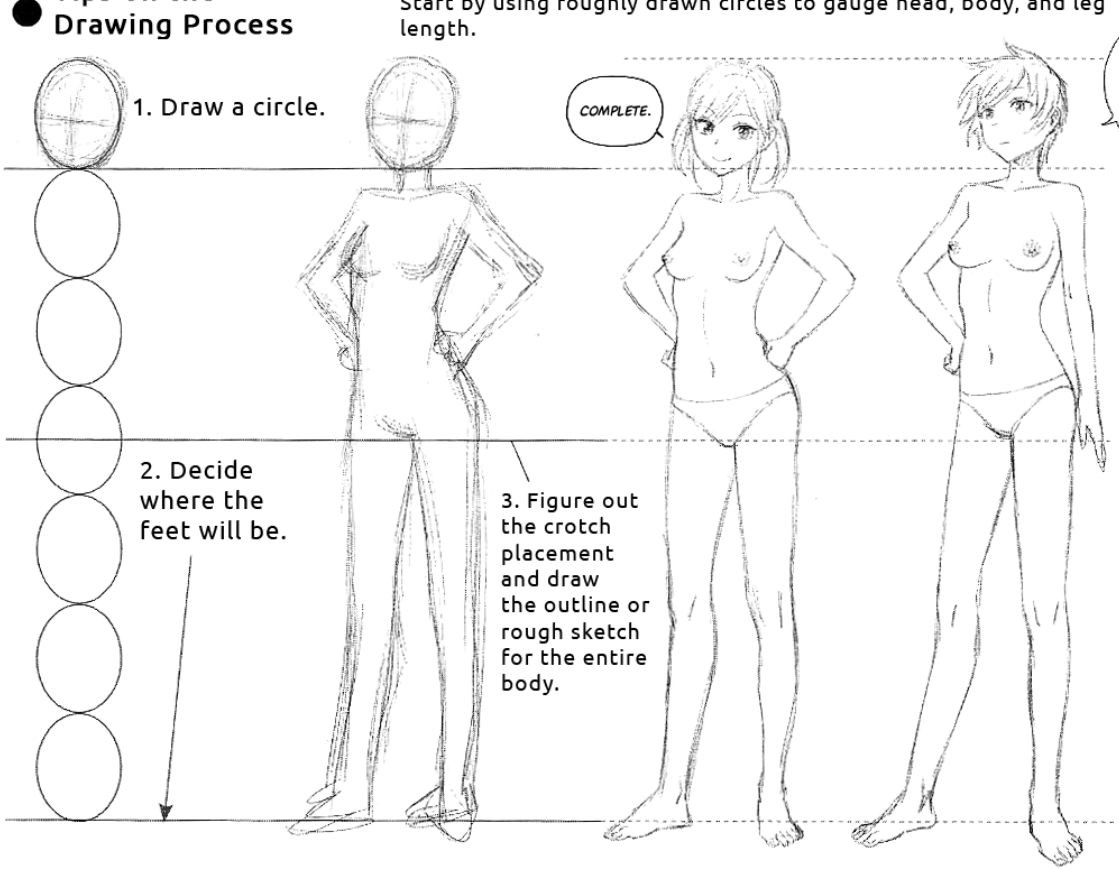
Child characters have bigger heads with shorter bodies, while adult characters have smaller heads and taller bodies.

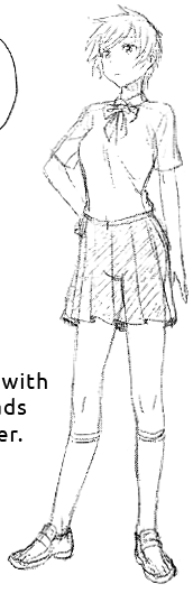


As you can see, making the faces bigger and bodies shorter give a more childish impression, and making the faces smaller and bodies taller give a more mature impression. The amount of hair and size of the head can affect this as well. In this example, their heads are all about the same size, with the differentiation being in the body sizes.

● Tips on the Drawing Process

Start by using roughly drawn circles to gauge head, body, and leg length.

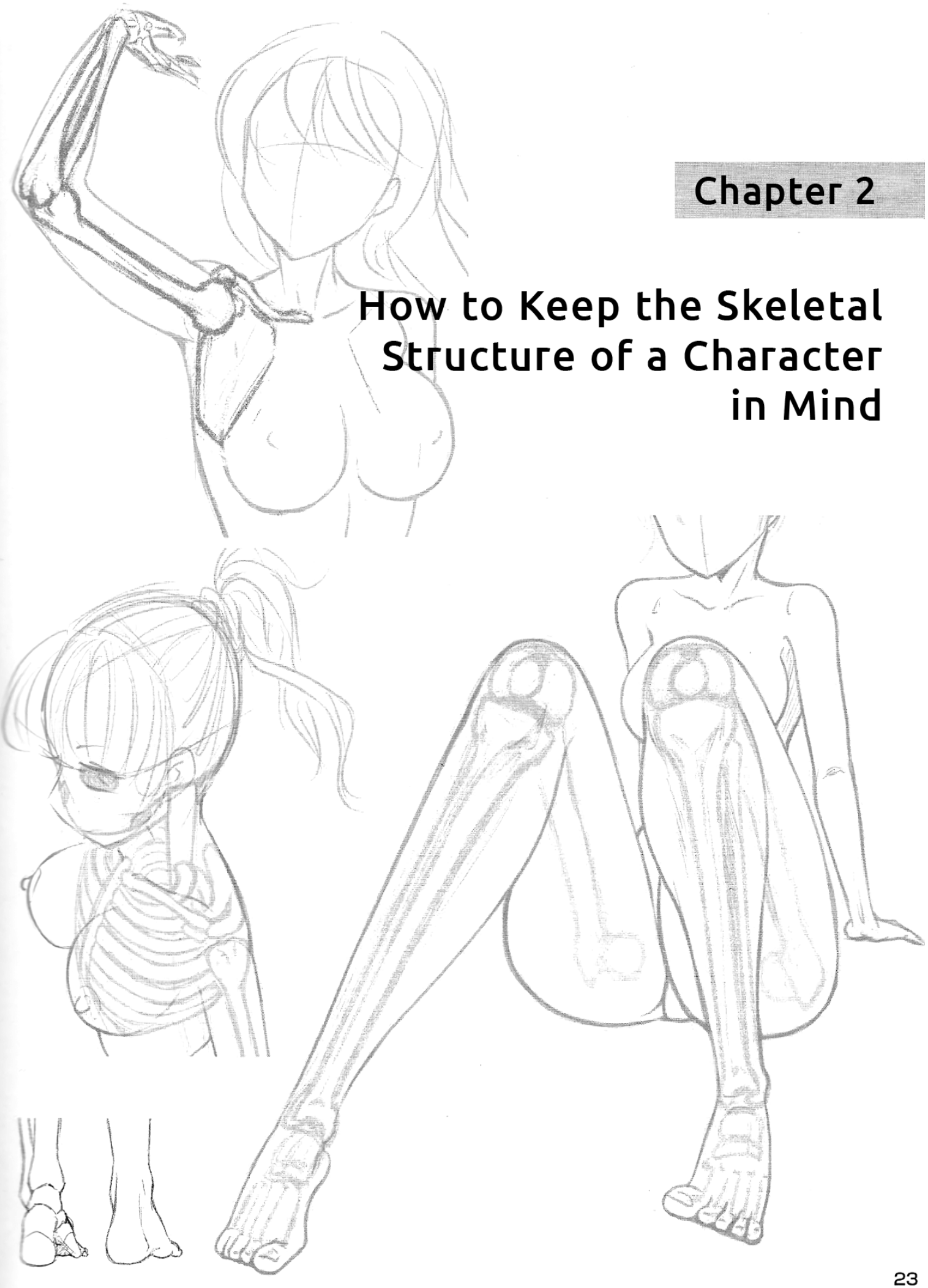




Characters with smaller heads appear taller.

Where Should I Decide Where the Crotch Should Be?

Use a picture you like of a character standing up as reference. Draw a circle about the size of their head and figure out how many heads it takes to reach the crotch or legs.



Chapter 2

How to Keep the Skeletal Structure of a Character in Mind

Bones and Joints

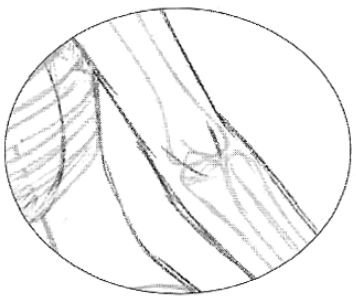
Drawing the lines of the bones that show up on the body's surface

The Representation of Bones over the Whole Body

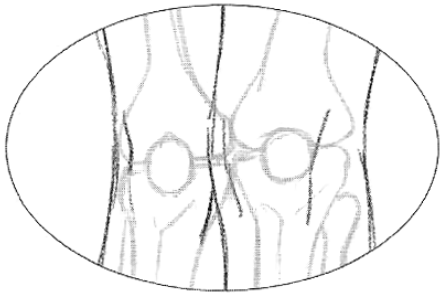
● Front (Normal Angle)

Bring out the contrast between the hard bone lines that appear on the body's surface and the soft, meaty flesh. Even in a drawing, the bones will serve as the literal framework for your character. Focus on representing the clavicle and shoulder blades on the torso, as well as the elbow joints and knee joints on the arms and legs.

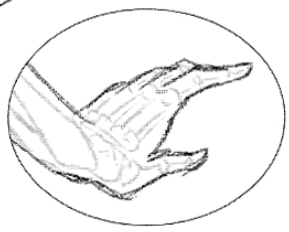
Clavicle



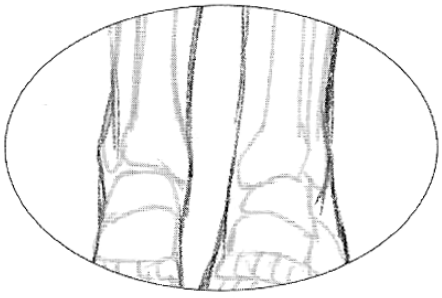
Elbow Joints



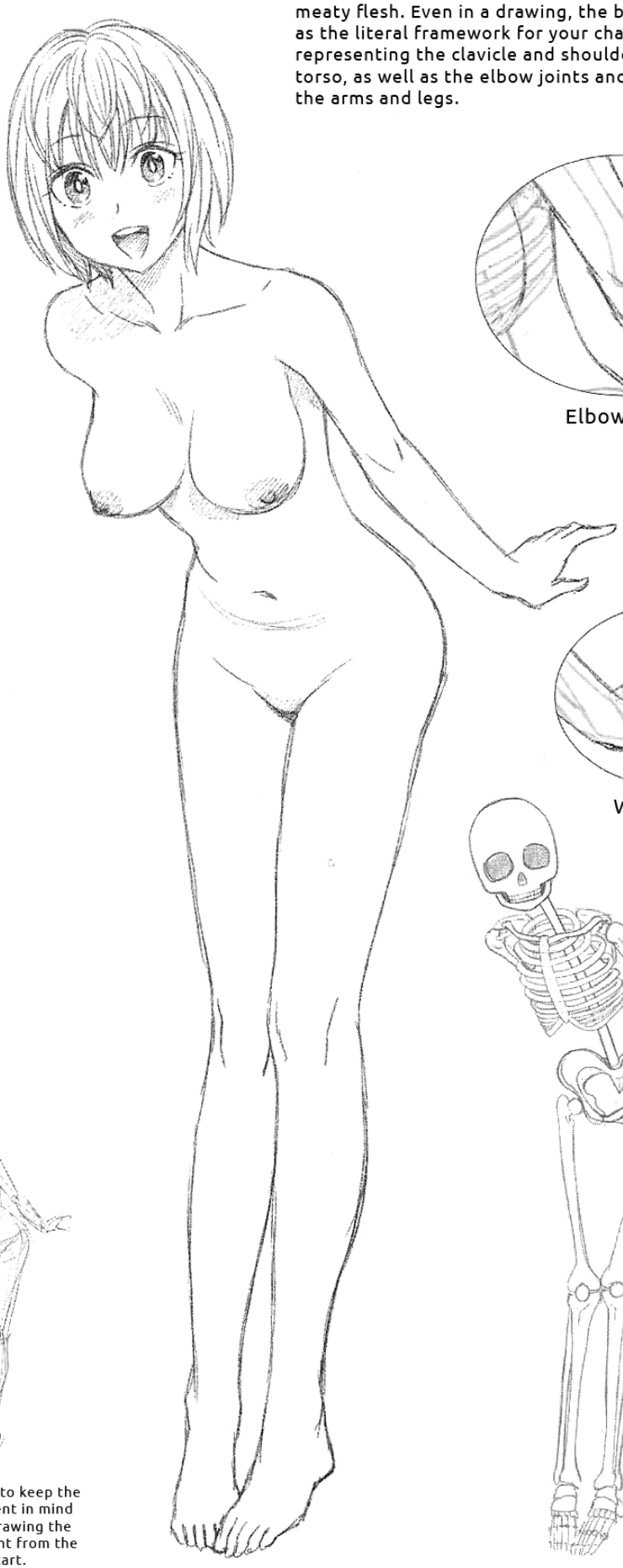
Knee Joints

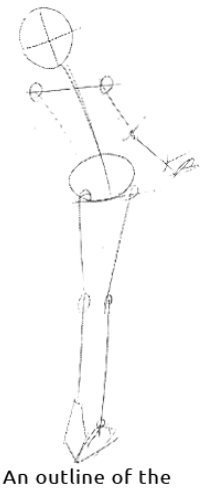


Wrist Joints



Ankle Joints

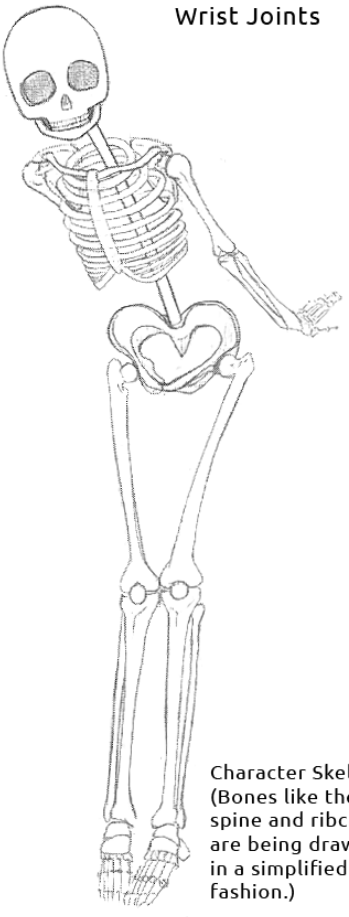




An outline of the skeleton

Fleshing it out

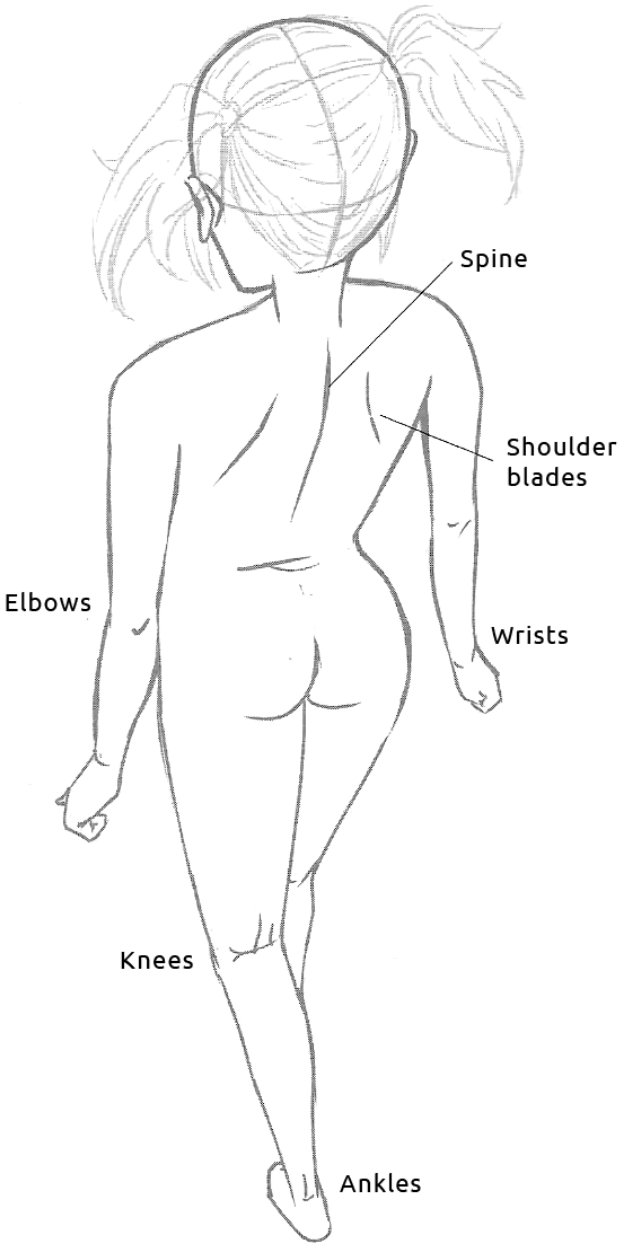
It's important to keep the joint placement in mind even when drawing the silhouette right from the very start.

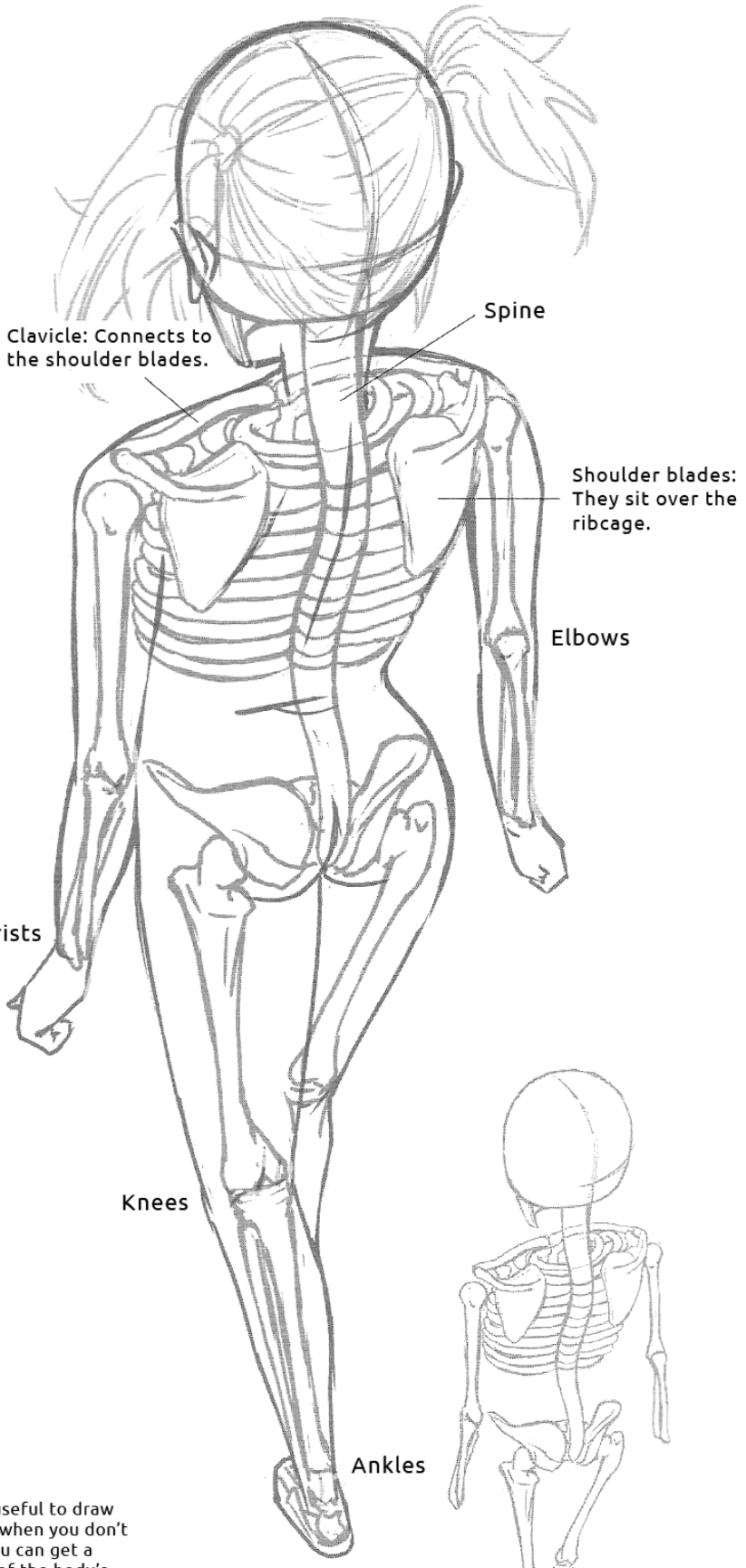


Character Skeleton (Bones like the spine and ribcage are being drawn in a simplified fashion.)

● Back (Slightly Downwards Angle)

When it comes to the backside, the most important bones to be represented would be the shoulder blades and elbow joints. The wrists and knee joints can be represented with simple joint-like lines.

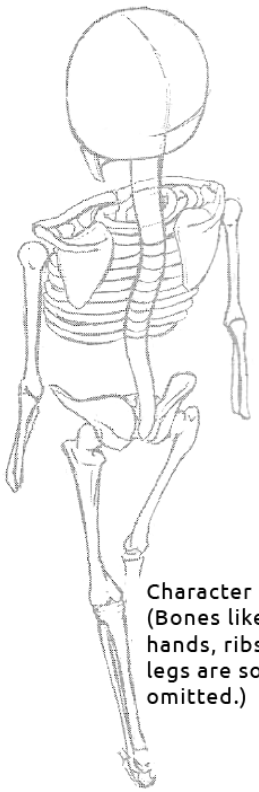




Very rough sketch: The downwards viewpoint is drawn first by grasping a general idea of the image. The shape of the entire body is roughly drawn while capturing the dimensional perspective and joint placement.

Rough sketch: The shape is more defined compared to the very rough sketch. The elbow, ankle, knee, and wrist joints are represented in a simplistic manner.

It can prove useful to draw panties even when you don't need to so you can get a better grasp of the body's curved surface.



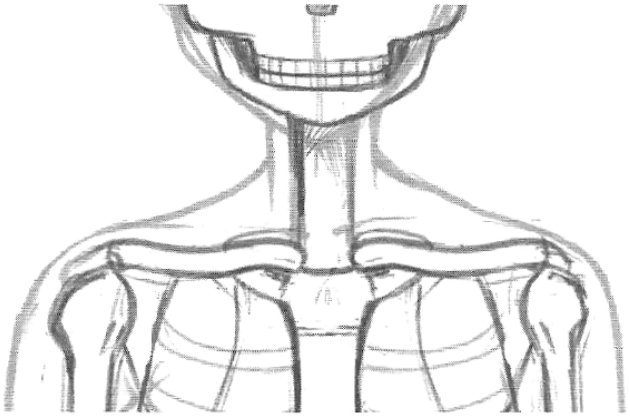
Character Skeleton (Bones like the hands, ribs, and legs are somewhat omitted.)

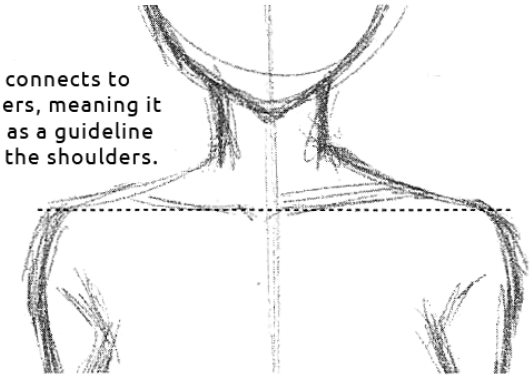
The Important Bones of the Upper Body

Clavicle, Jaw, Shoulders, Elbows and Hands

By taking a look at a pose that incorporates the neck region, shoulders, and arms, we can understand the importance of joints and bone structure.

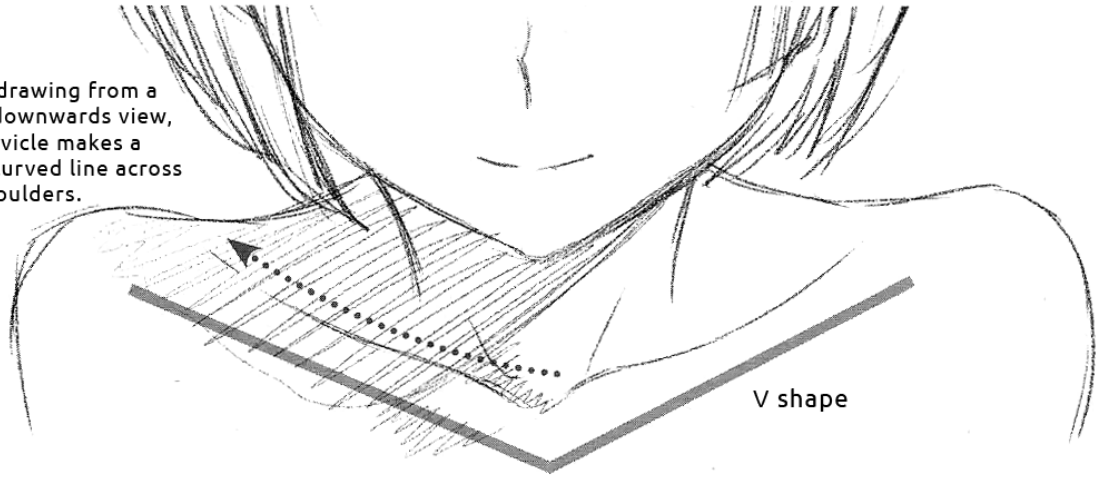
● Bust Shot (Neck Region, Clavicle)





The clavicle connects to both shoulders, meaning it can be used as a guideline for drawing the shoulders.

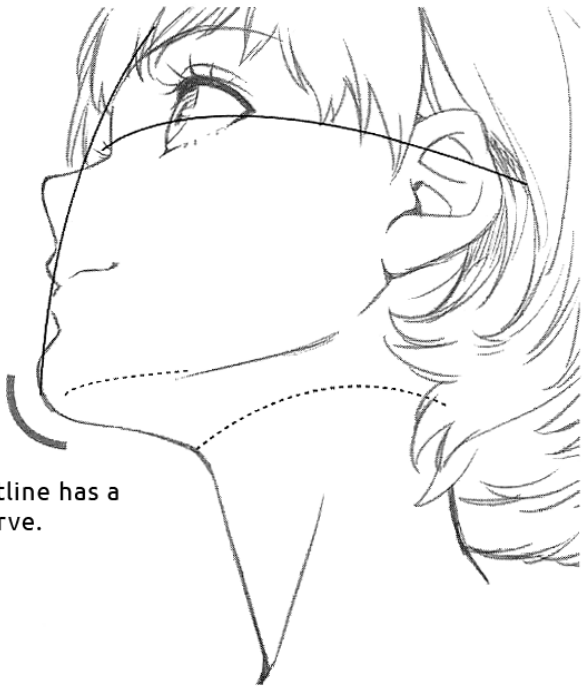
When drawing from a more downwards view, the clavicle makes a more curved line across the shoulders.



V shape

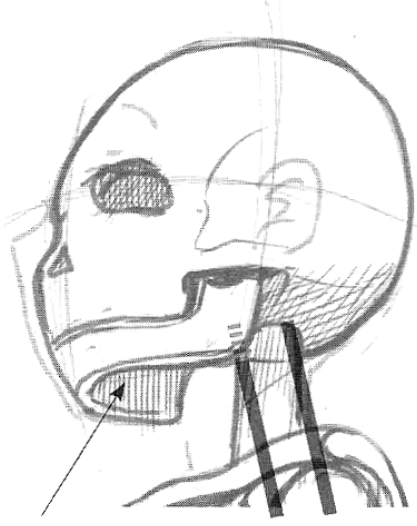
A pose with raised shoulders from a downwards view

● Jaw



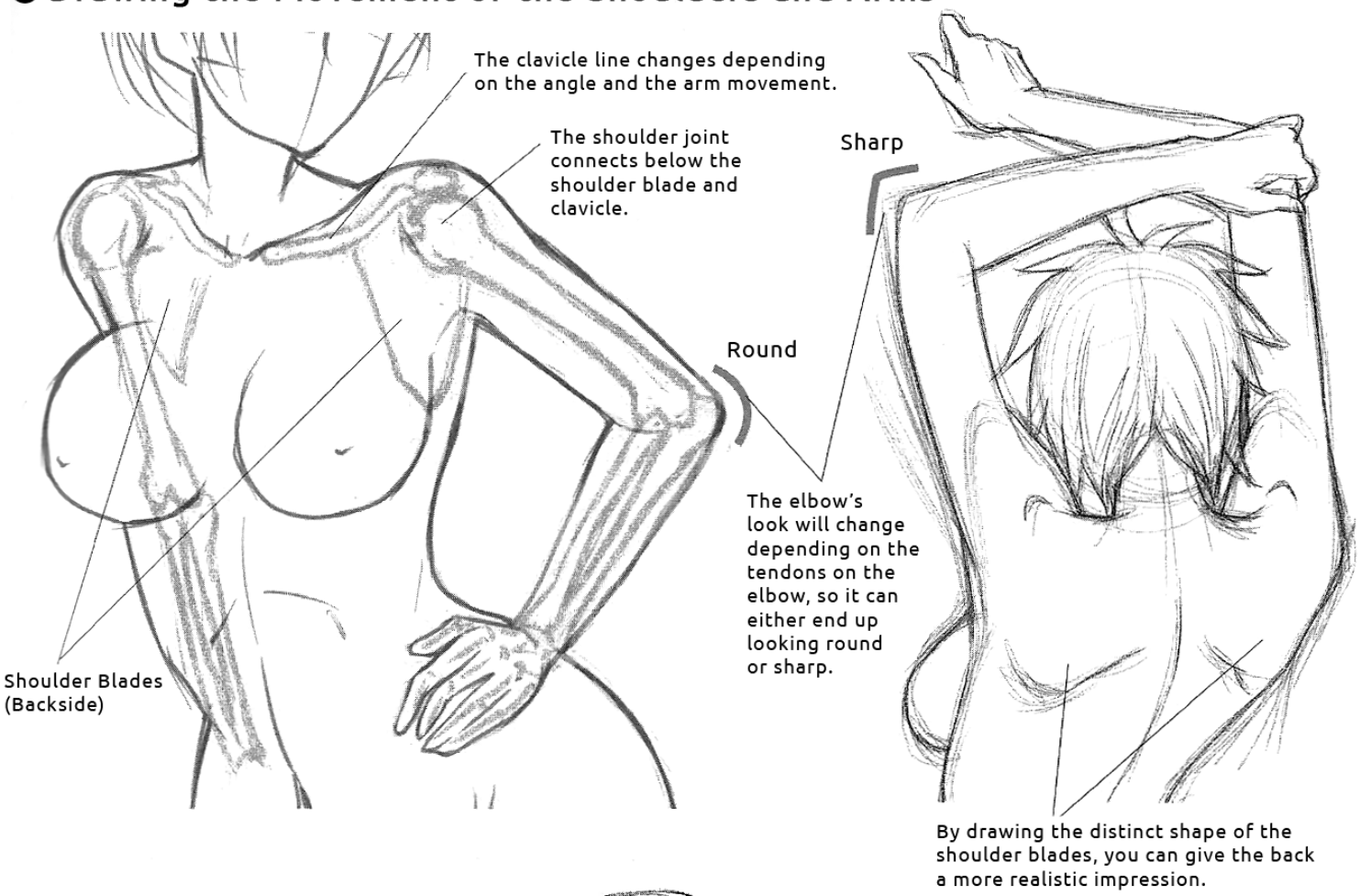
Jaw tip

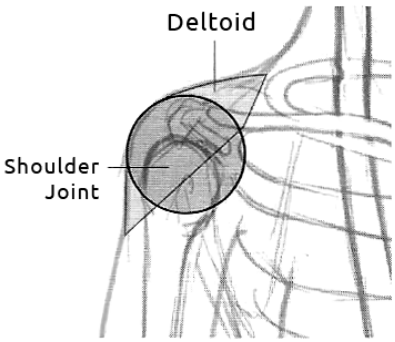
The outline has a soft curve.



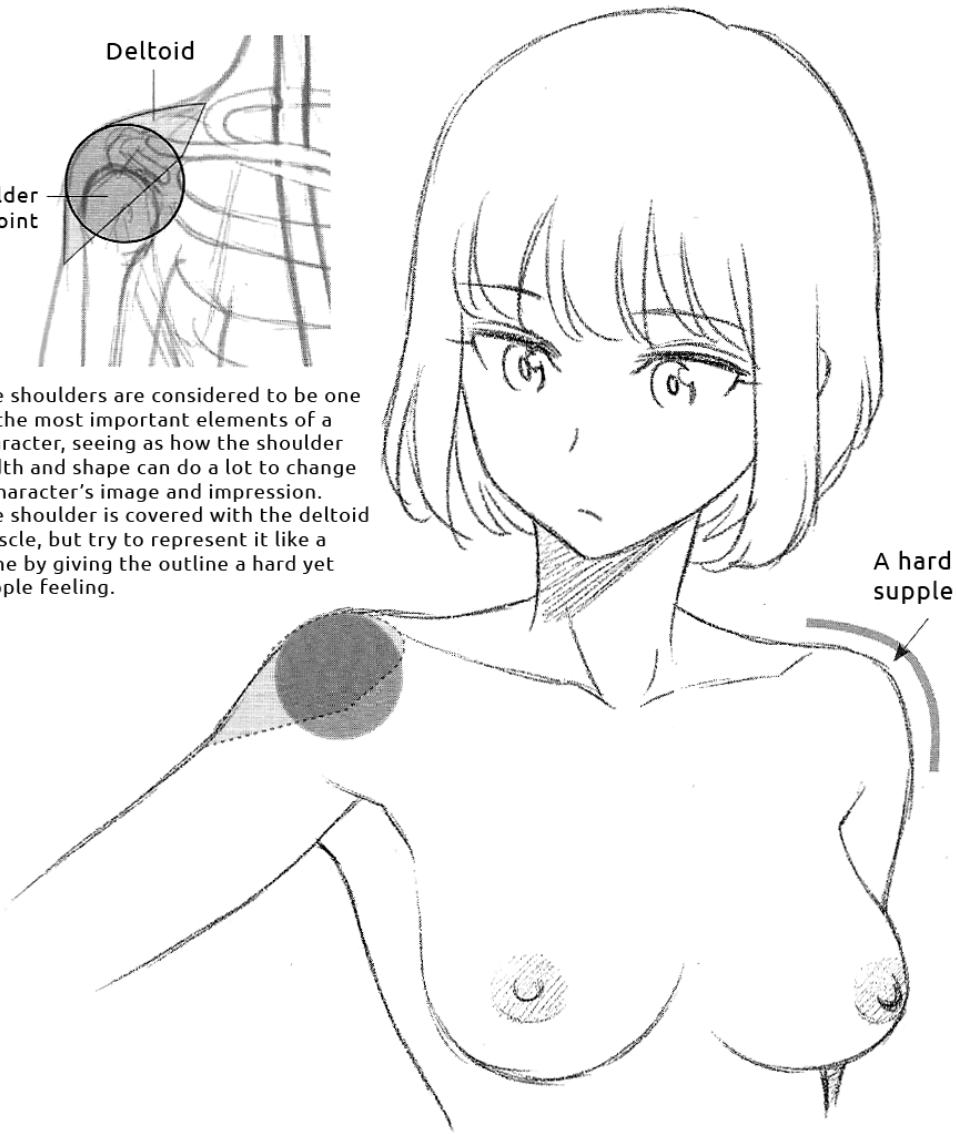
The lower jaw opens up at the bottom. Since the cavity is being surrounded by flesh, this area ends up being surprisingly squishy.

● Drawing the Movement of the Shoulders and Arms





The shoulders are considered to be one of the most important elements of a character, seeing as how the shoulder width and shape can do a lot to change a character's image and impression. The shoulder is covered with the deltoid muscle, but try to represent it like a bone by giving the outline a hard yet supple feeling.



● Hands and Wrists

The round bone of the wrist joint will appear on the wrist's outline (pinky side).

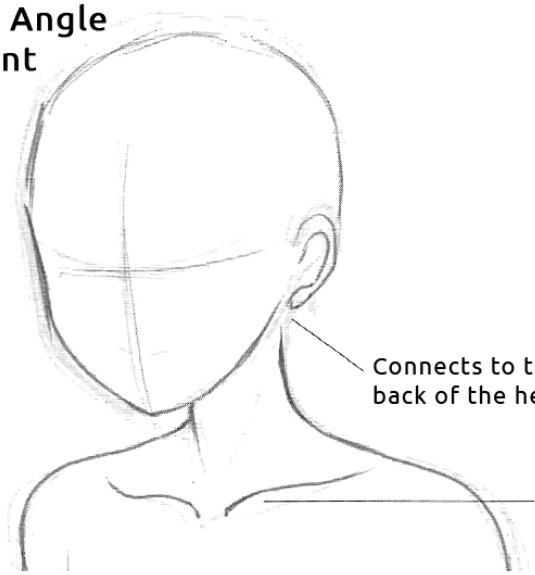
Drawing the Head and Shoulders

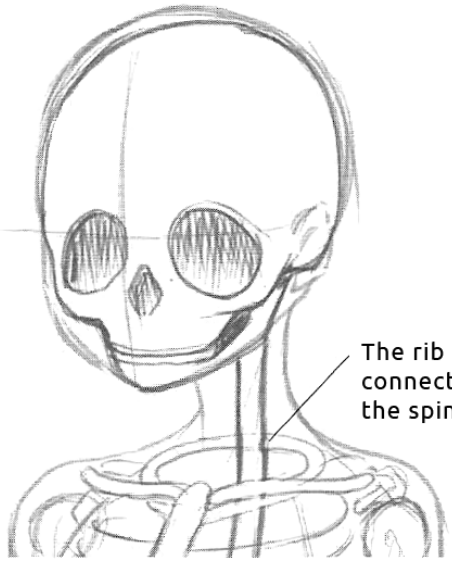
Let's take a look at how the head, neck, and body all connect to each other.

The Head and How it Connects to the Body

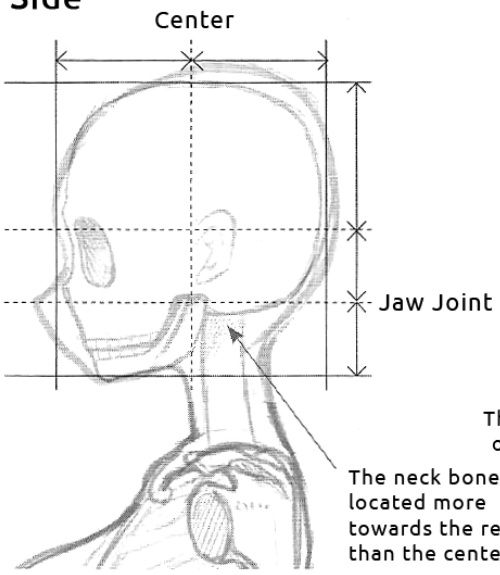
The head connects to the neck via the skull connecting to the spine, and the neck connects to the body via the spine connecting to the ribcage.

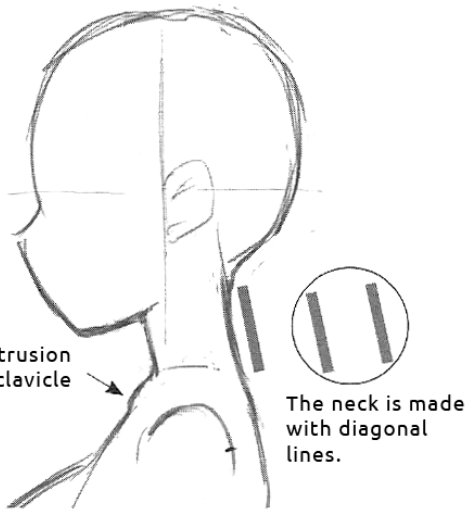
● 45° Angle Front

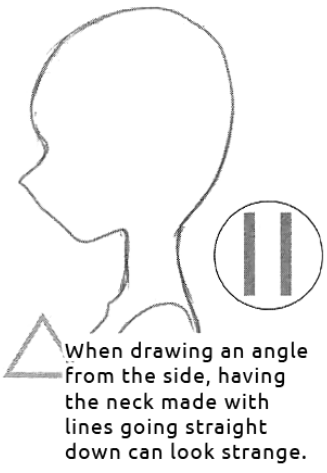




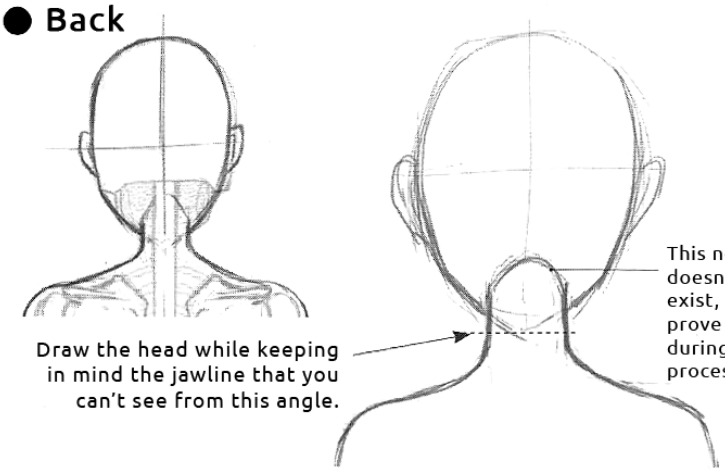
● Side



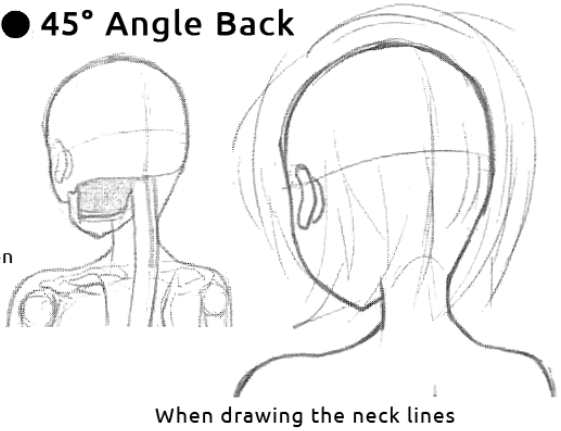




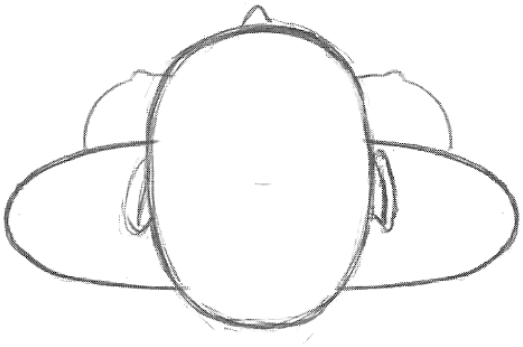
● Back



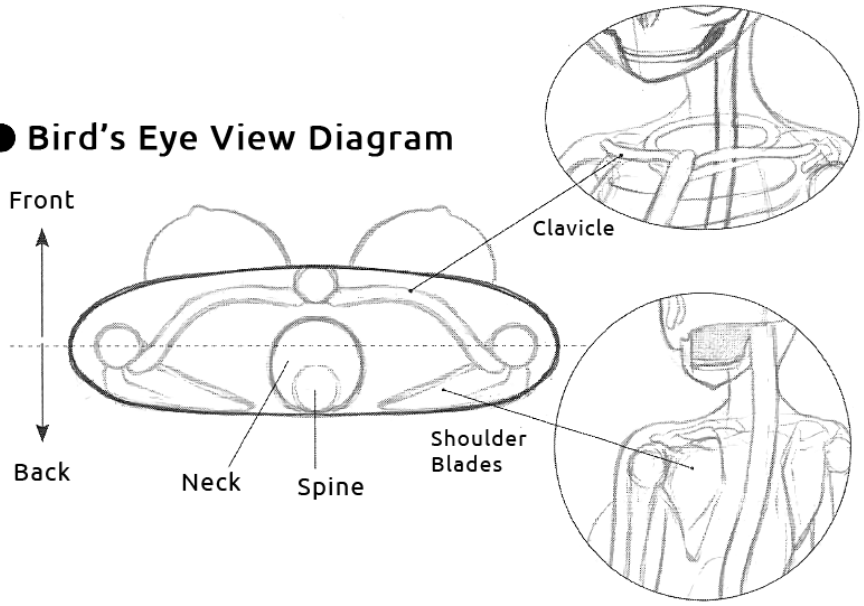
● 45° Angle Back

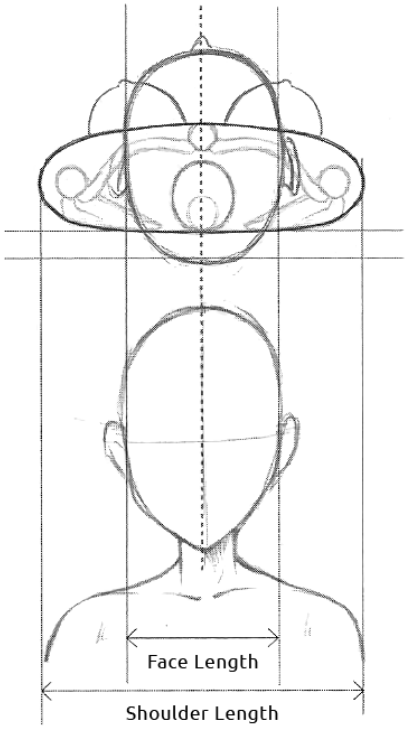


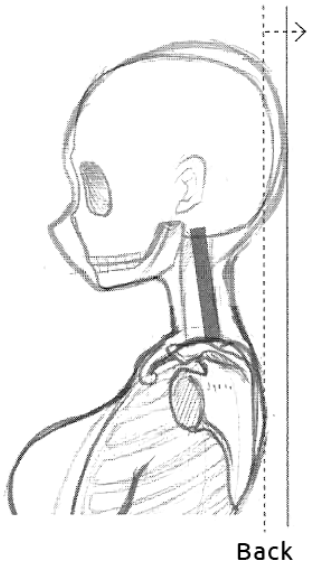
Bird's Eye View

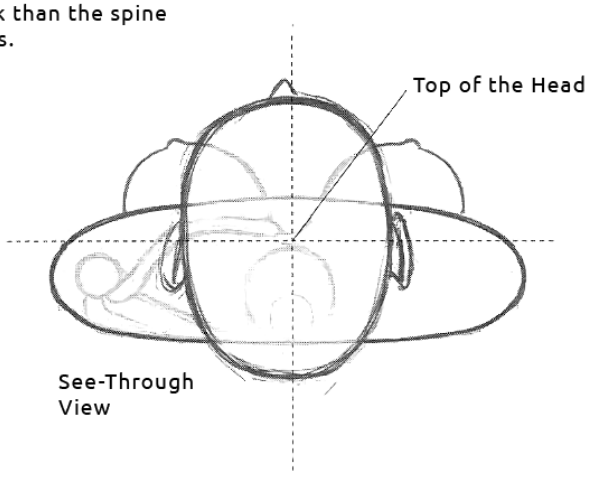


● Bird's Eye View Diagram



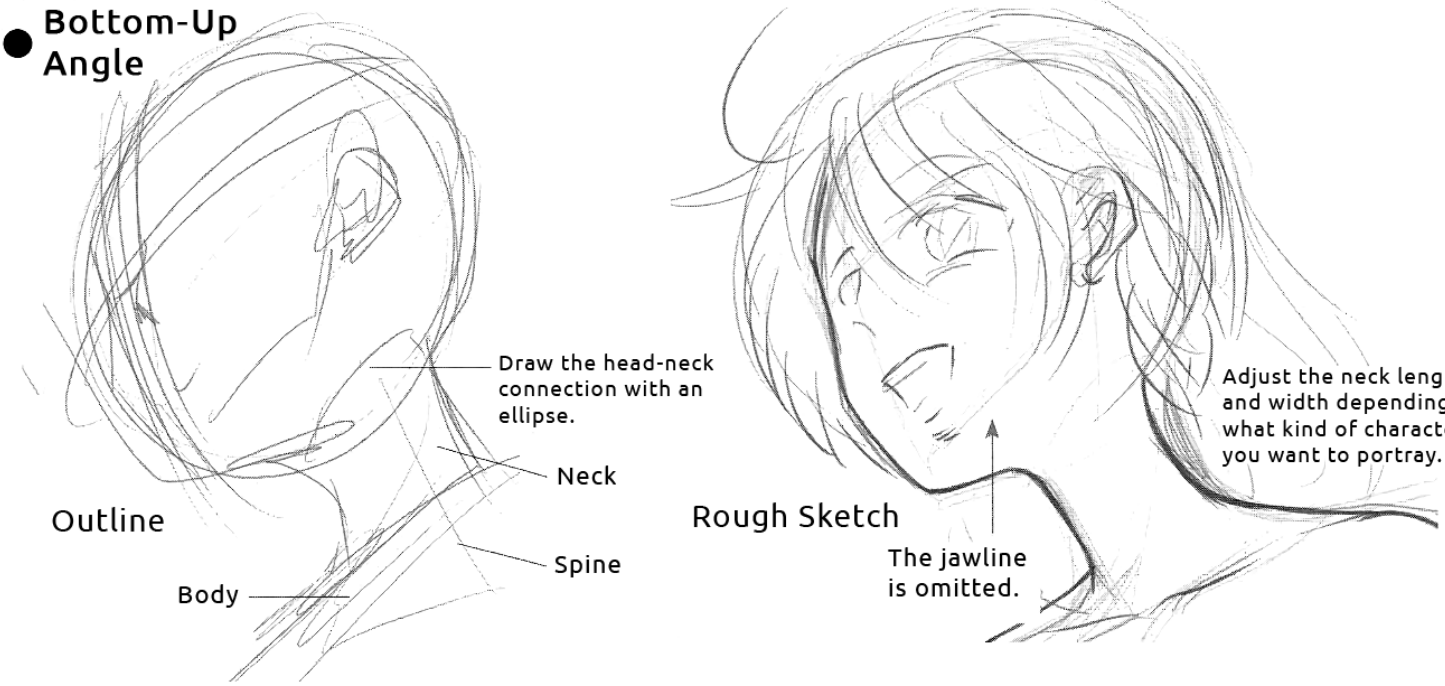






Capturing the Connections Between the Head, Neck, and Body

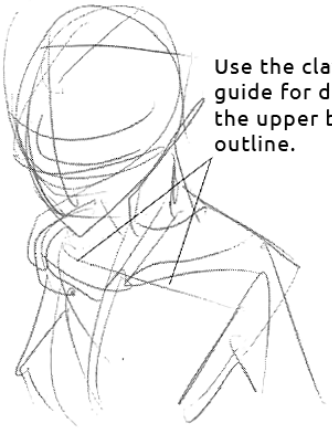
● Bottom-Up Angle



● Top-Down Angle

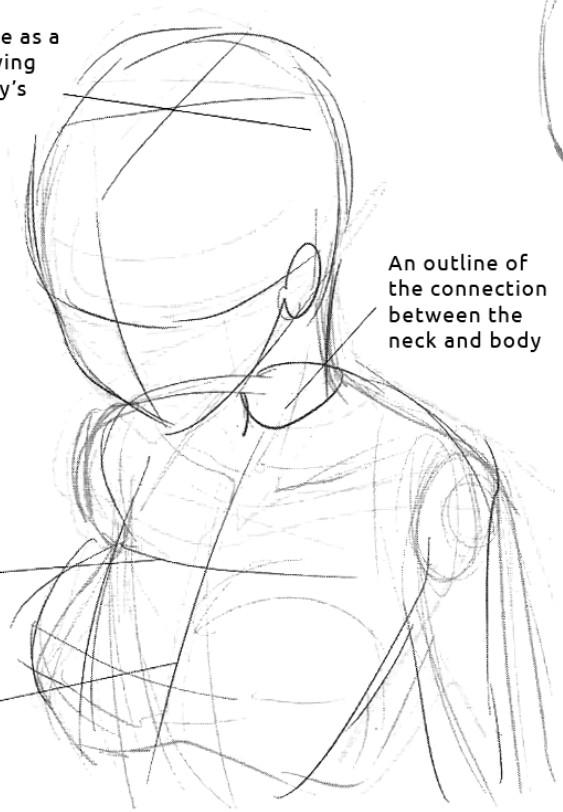
Start with roughly drawing everything down to the waist. Take care in maintaining the balance between the head and shoulder width.

Front Side



Use the clavicle as a guide for drawing the upper body's outline.

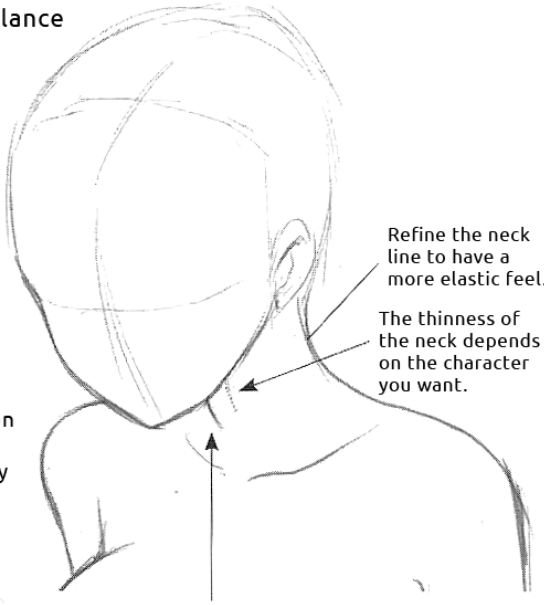
Draw the outline with a general grasp of the image.



An outline of the connection between the neck and body

This line is where the breasts start coming out.

Center Line



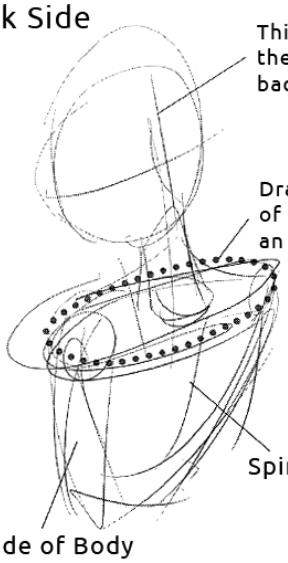
Refine the neck line to have a more elastic feel.

The thinness of the neck depends on the character you want.

Refine the neck line placement to make it feel more natural.

Thin necks might not look weird anymore after adding hair or facial features.

Back Side

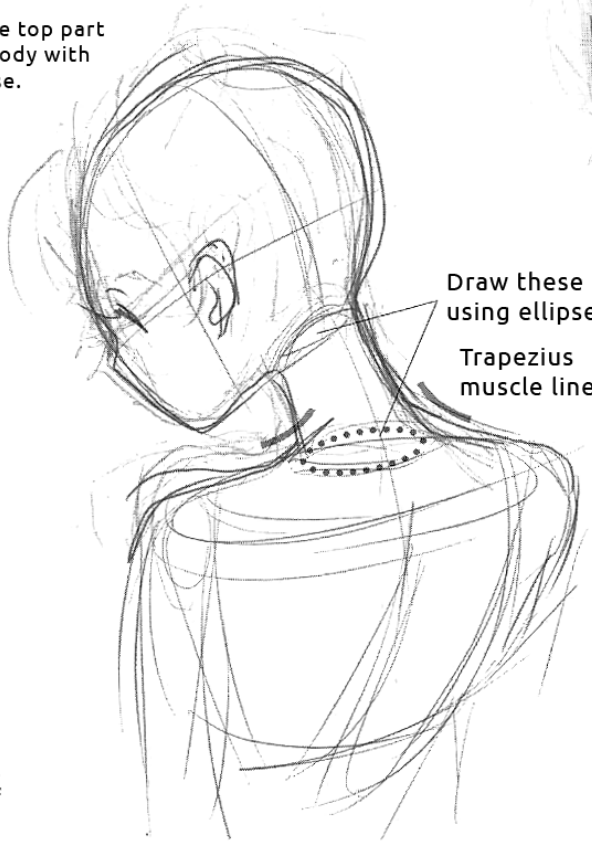


This line represents the center line of the back of the head.

Draw the top part of the body with an ellipse.

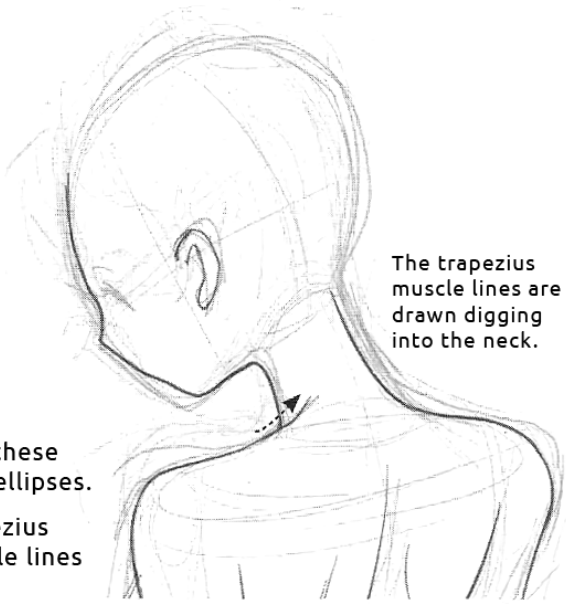
Spine

Side of Body



Draw these using ellipses.

Trapezius muscle lines



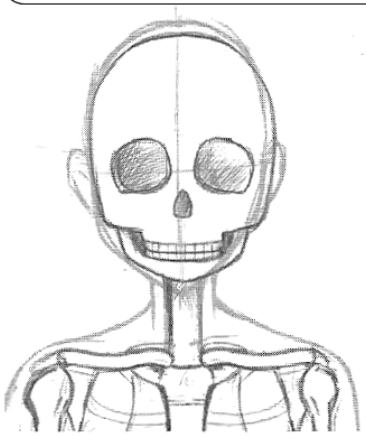
The trapezius muscle lines are drawn digging into the neck.

You can start out with just drawing a rough feeling of the image you want, too.

Finished product

The Trapezius Muscles That Make Up the Area Around the Neck

The trapezius muscles are what make up the gentle slopes around the neck.



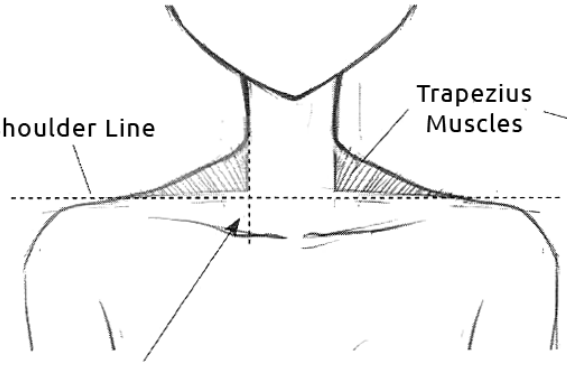
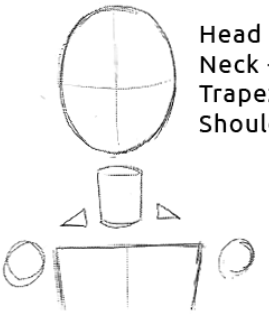
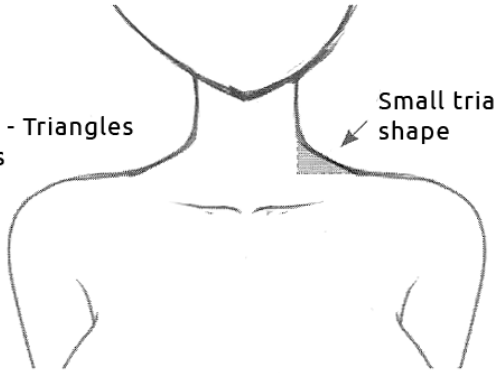


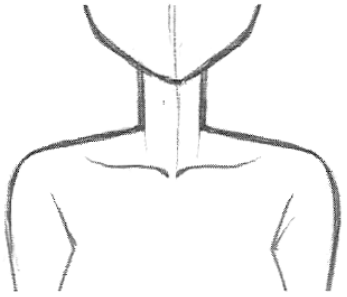
Diagram View



Head - Ellipse
Neck - Cylinder
Trapezius Muscles - Triangles
Shoulders - Circles



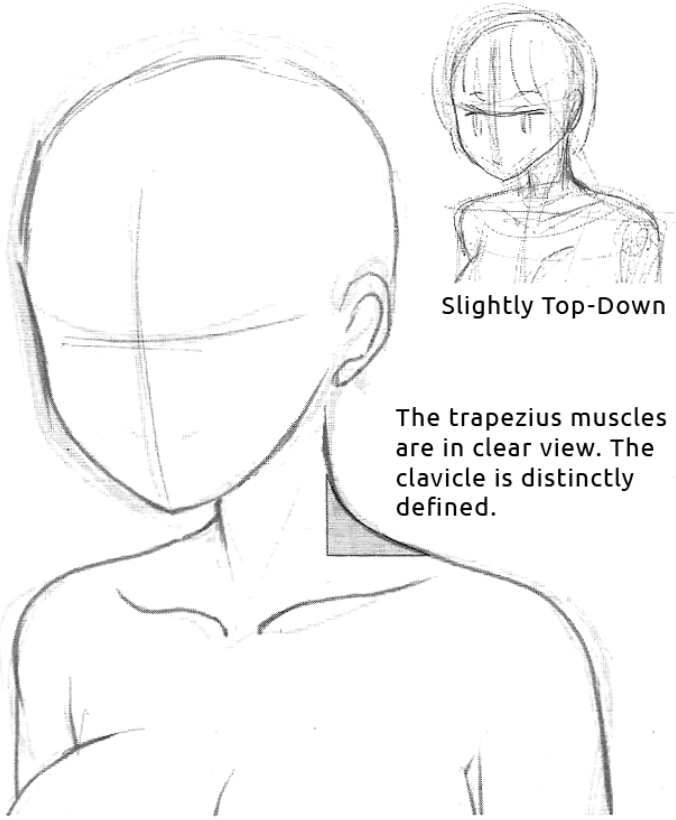
In the case of the shoulders slightly being scrunched up, the size of the trapezius muscles can differ depending on the character design.



In the case of no trapezius muscles

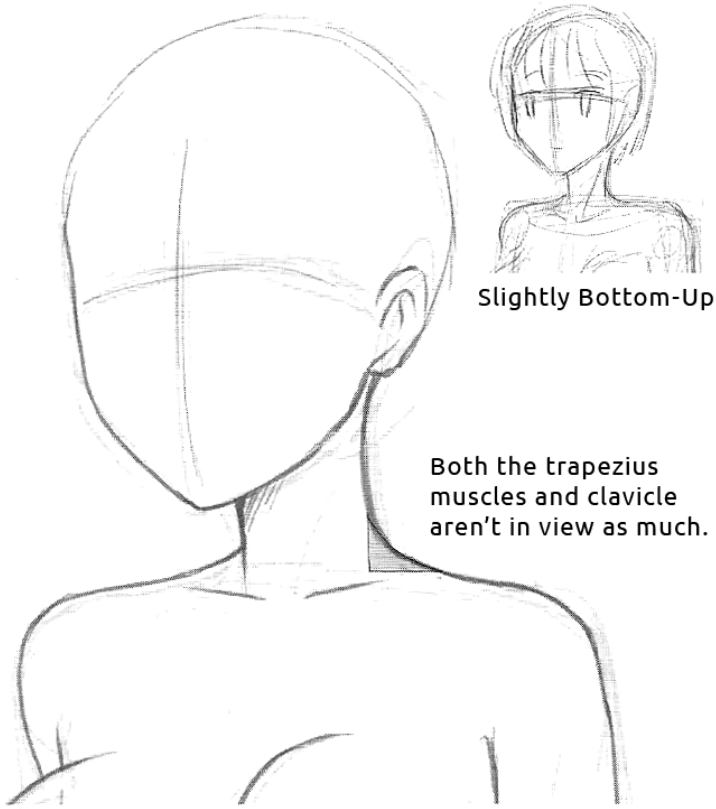
● The Two Types of Normal Angles

When characters are drawn at "normal angles," they're usually drawn with a slightly top-down view or slightly bottom-up view. Even with the same characters in the same posture, the depictions of the clavicle and trapezius muscles will differ with each angle.



Slightly Top-Down

The trapezius muscles are in clear view. The clavicle is distinctly defined.

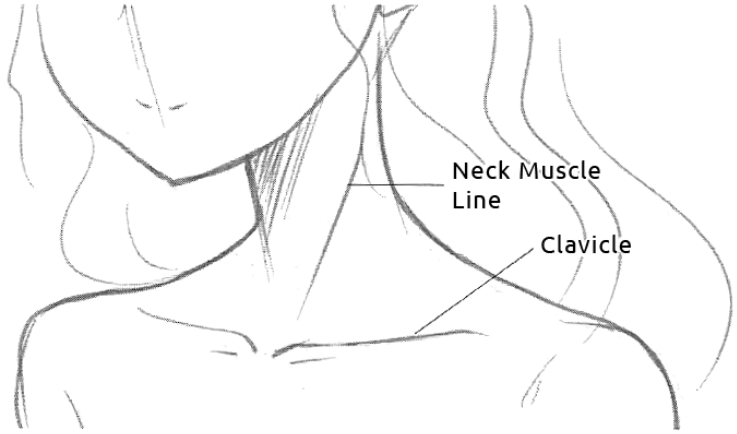


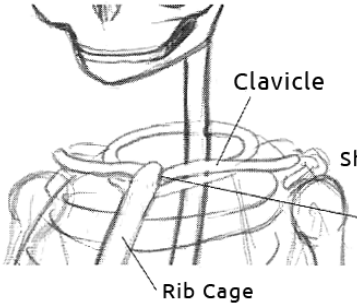
Slightly Bottom-Up

Both the trapezius muscles and clavicle aren't in view as much.

Neck Muscles and Clavicle

Let's take a look at the lines that make up the neck and clavicle, as well as how they can change through movement.

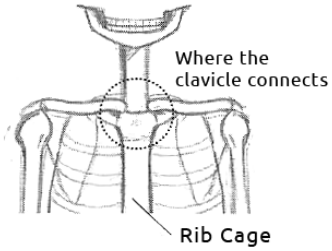


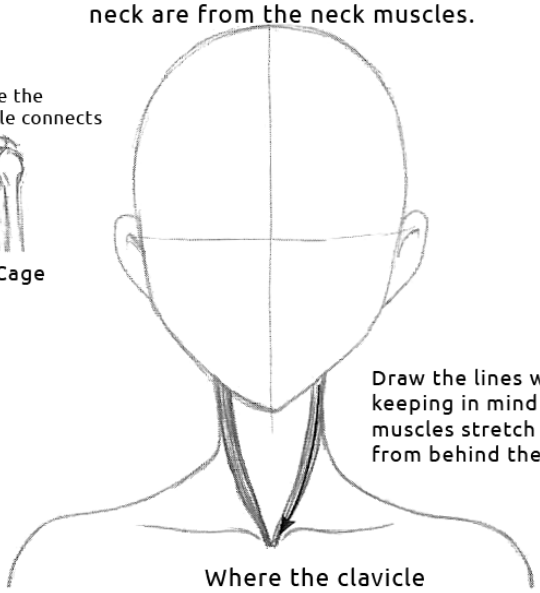


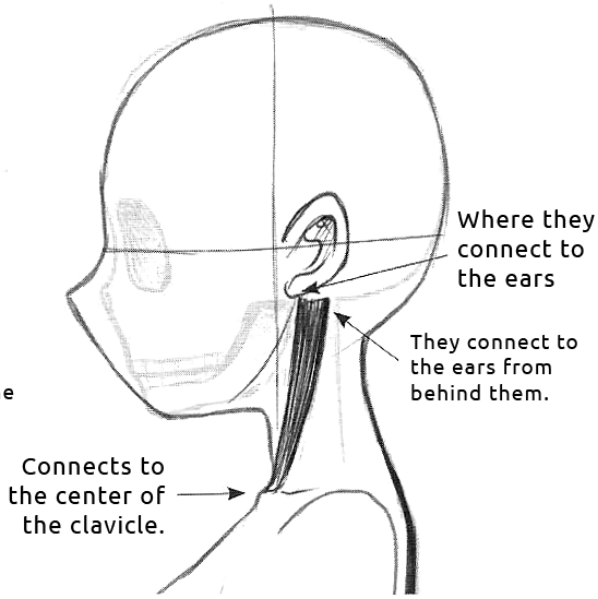
The thickness and curvature of the clavicle can vary widely, so the lines that show up on the surface will differ depending on the character. Draw while keeping in mind the bones leading from the top of the rib cage to the shoulders.

● Neck Muscles

The lines that show up on the neck are from the neck muscles.





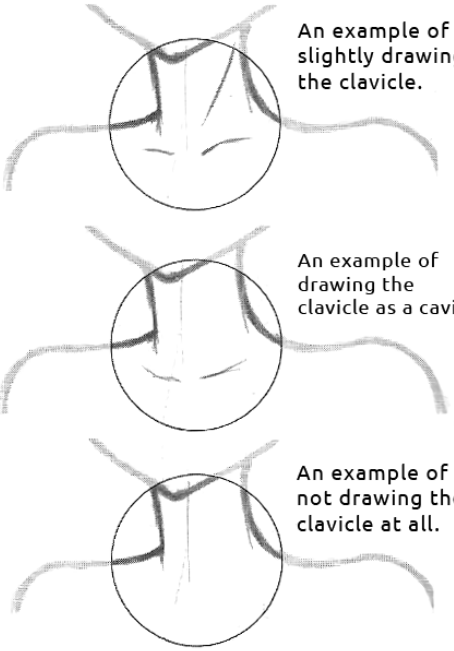


● Regarding Neck Muscles

An example of omitting the neck muscle lines.

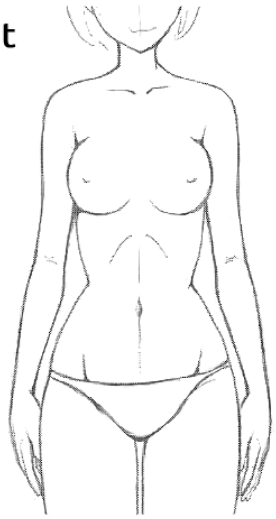
When turning the head, the neck muscle lines usually show up (although you can omit them in this case as well).

● Representing the Clavicle

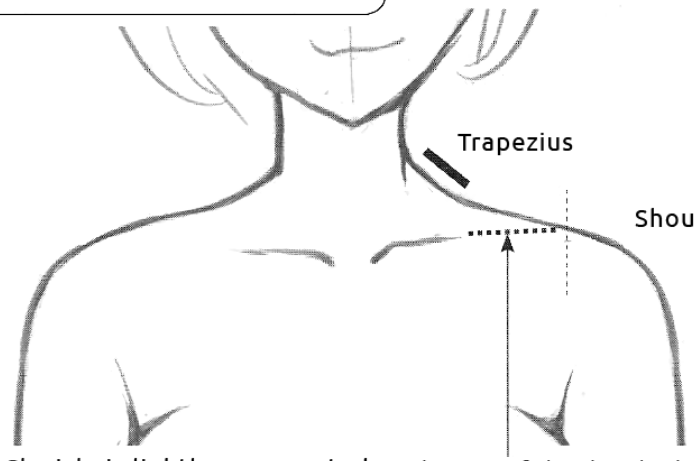


How the Clavicle Is Represented as the Shoulders Move

● Front

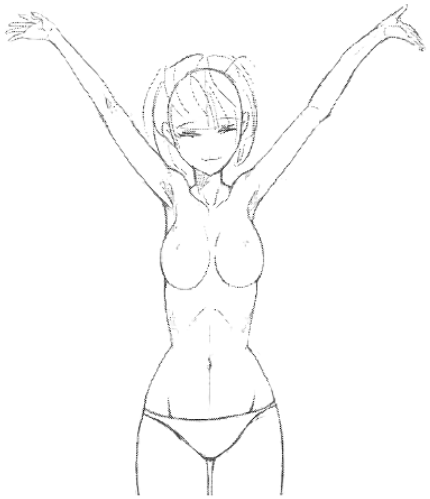


When the shoulders are at a neutral position



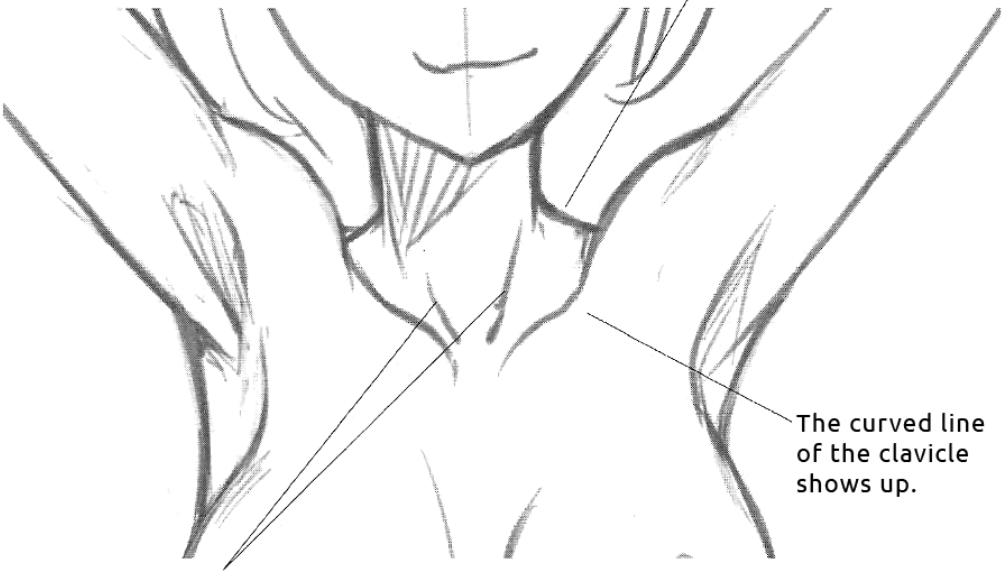
Clavicle is lightly represented with no neck muscles shown.

The part of the clavicle that can't be seen: A straight line is drawn here, but in reality it's more curved.



When the arms are raised

The trapezius line is left as is.

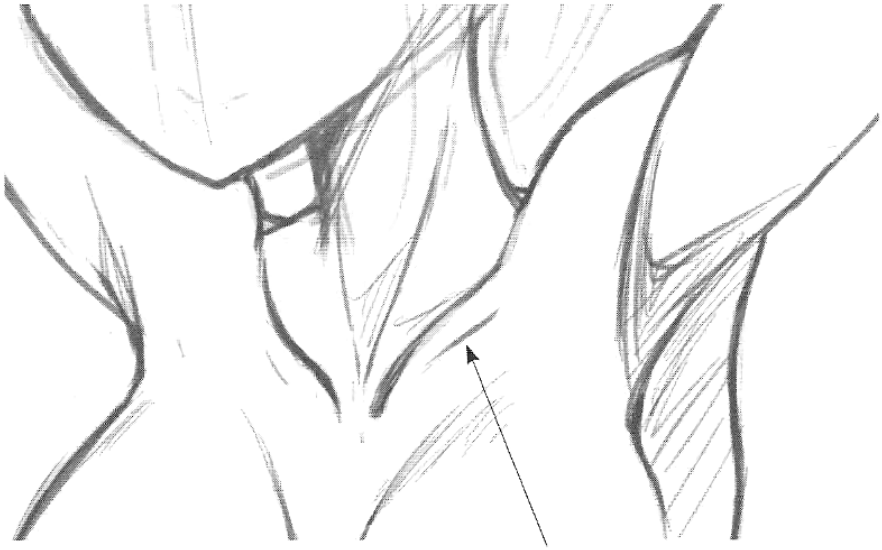


The neck muscle lines will show up when the head moves, for example when the head tilts down or turn to the side.

* It's not that the clavicle bends, but rather that the curvature is now manifesting itself on the surface.

● 45° Angle

When the shoulders are at a neutral position

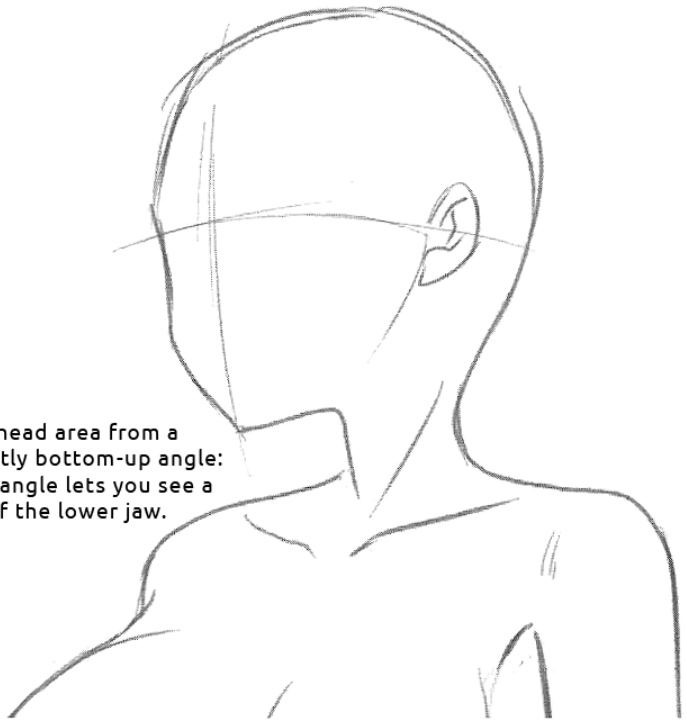


When the arms are raised

By adding light lines around here, you can give more presence to the thickness and dimensionality of the clavicle. It's useful for giving a more strong and sturdy impression.

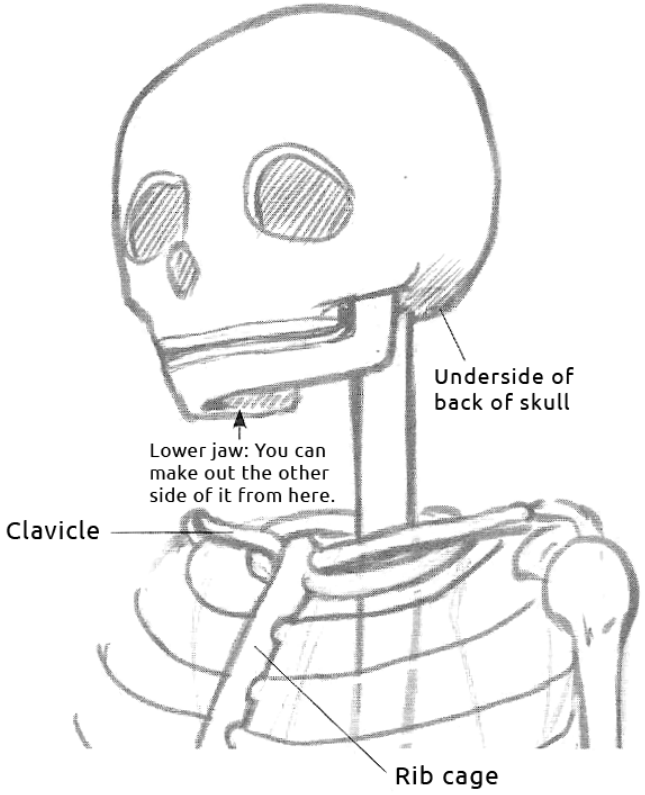
The Skeletal Structure of the Head and Shoulders

Normal Angle - Slightly Upturned



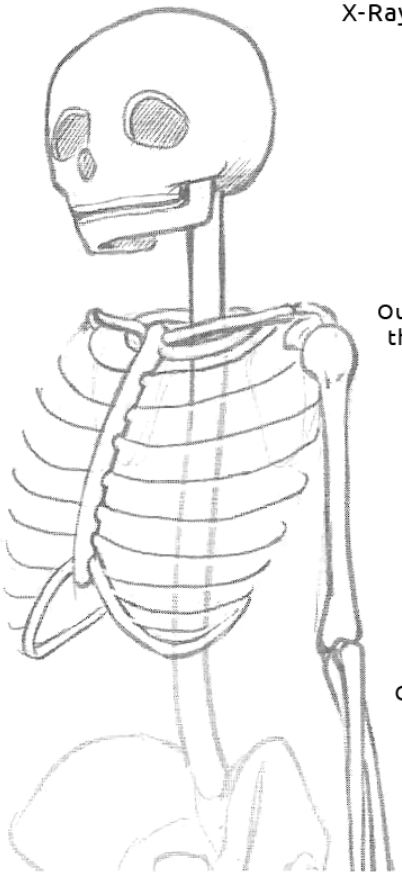
The head area from a slightly bottom-up angle: This angle lets you see a bit of the lower jaw.

Let's take a look at how the head, neck, and shoulders are connected together.

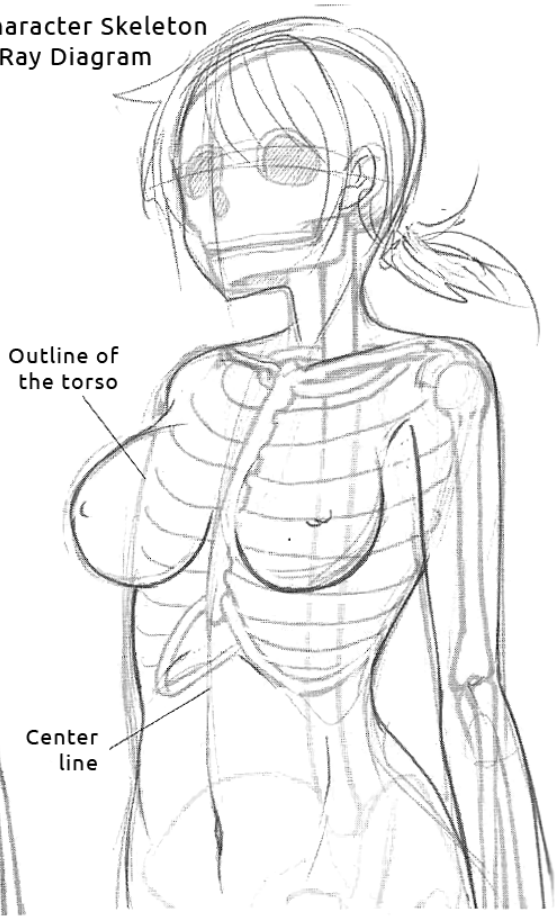


● Reference - Waist Shot

Character Skeleton



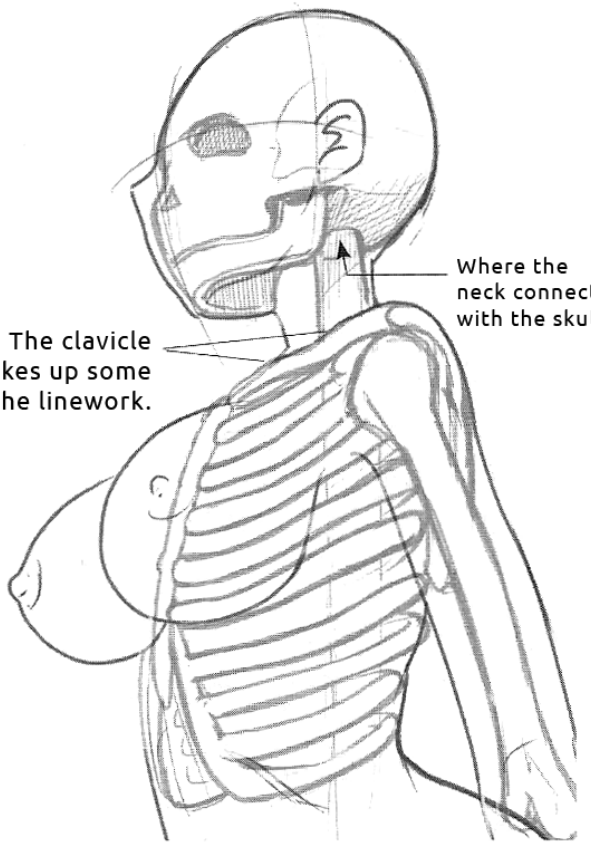
Character Skeleton X-Ray Diagram



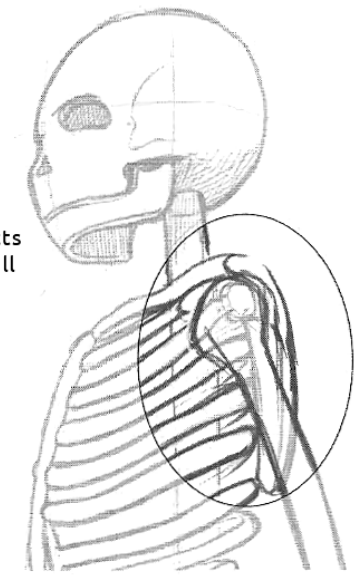
* Everything from the neck down is drawn at a normal angle.

Bottom-Up Angle

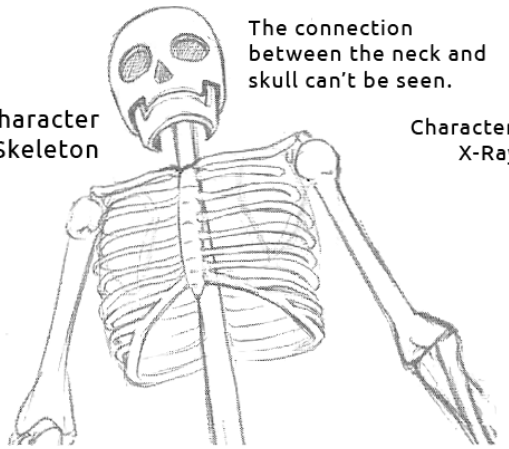
● Side View

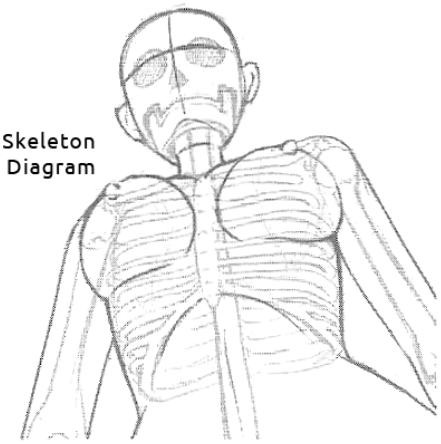


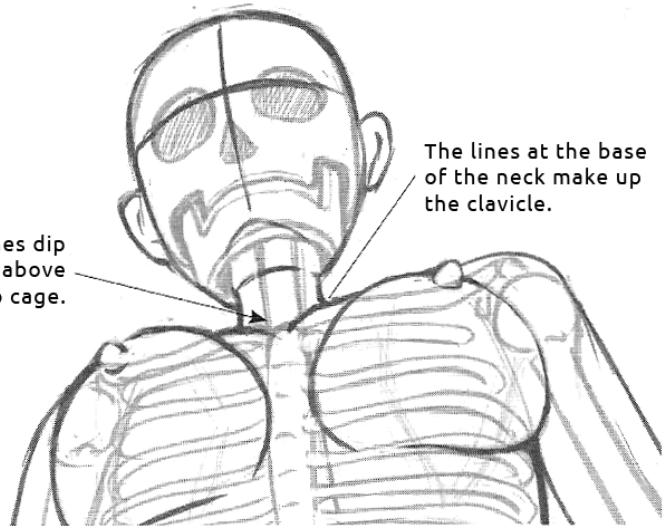
Character Skeleton X-Ray Diagram

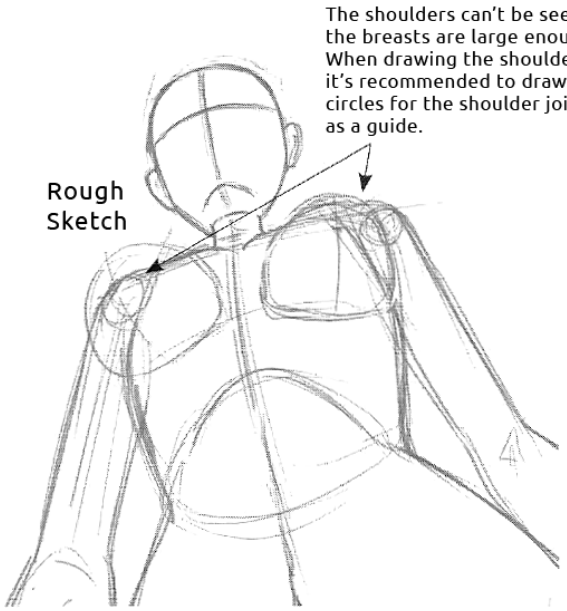


● Front View

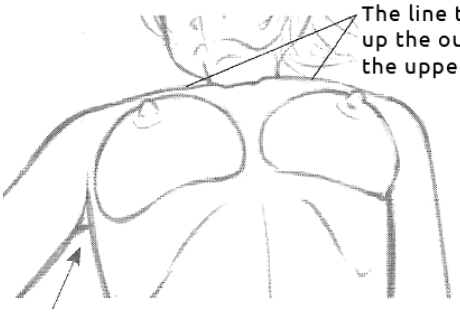




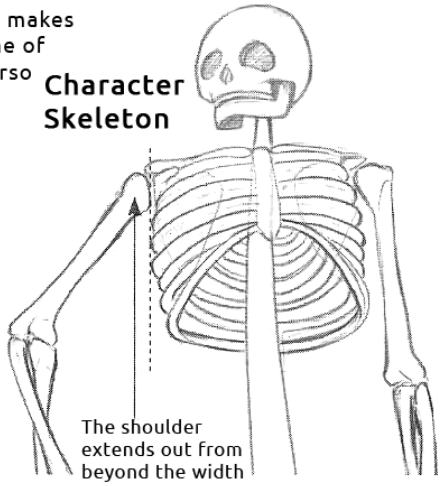


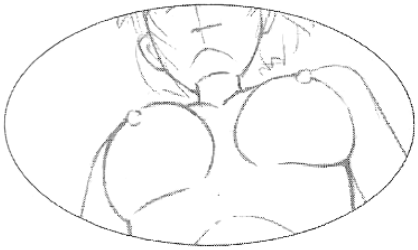


● Front View With the Breasts Not Being as Large



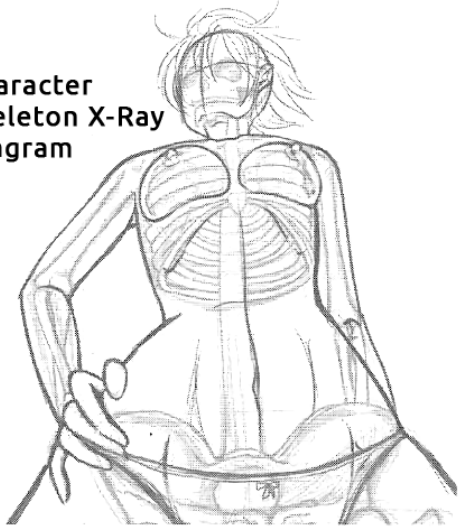
Character Skeleton

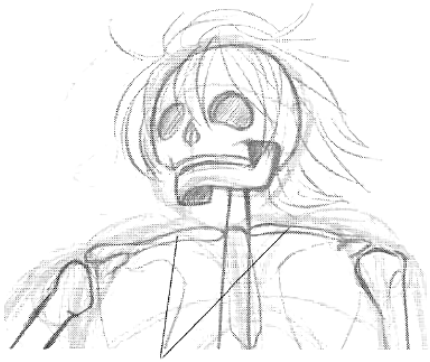




The clavicle makes up the outline of the upper torso.

Character Skeleton X-Ray Diagram

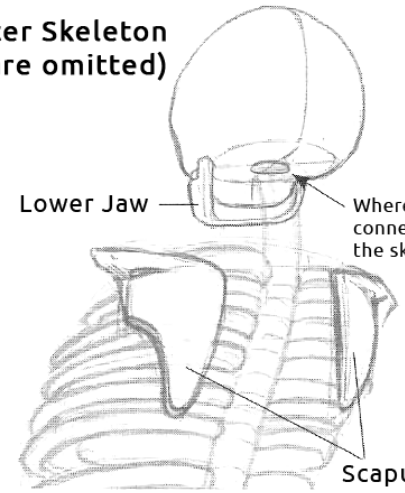




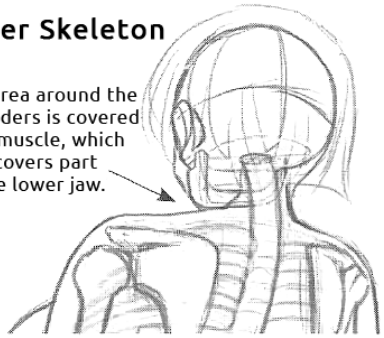
Only part of the clavicle can be seen when the breasts are large enough.

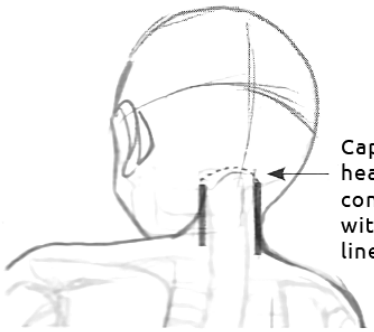
● 45° Angle Back

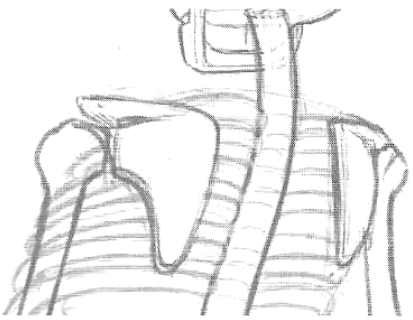
Character Skeleton (Arms are omitted)



Character Skeleton

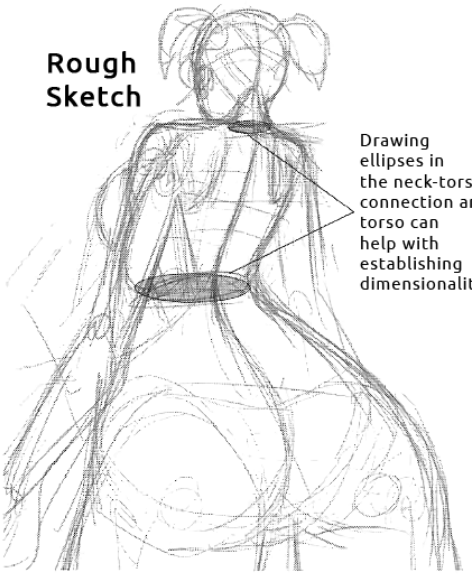






How the shoulders and arms connect

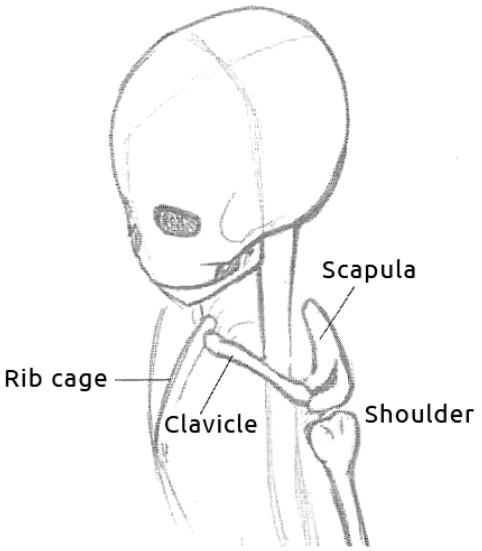
Rough Sketch



Top-Down Angle

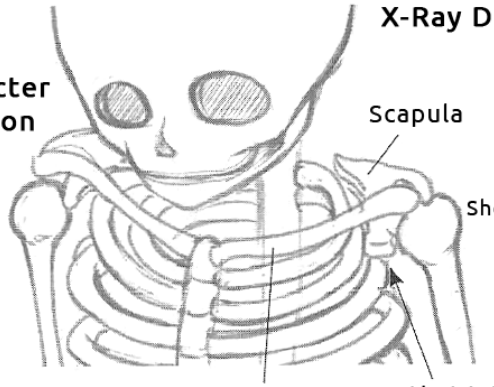
● Side View

Character Skeleton
X-Ray Diagram

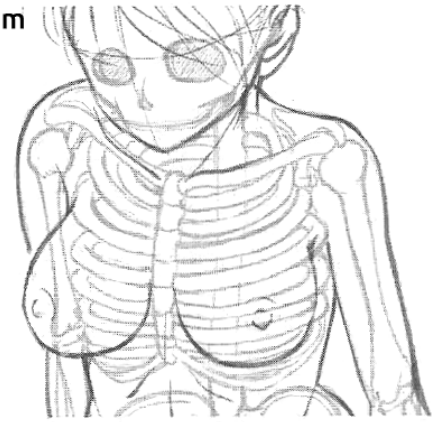


Character Skeleton
(Rib cage omitted)

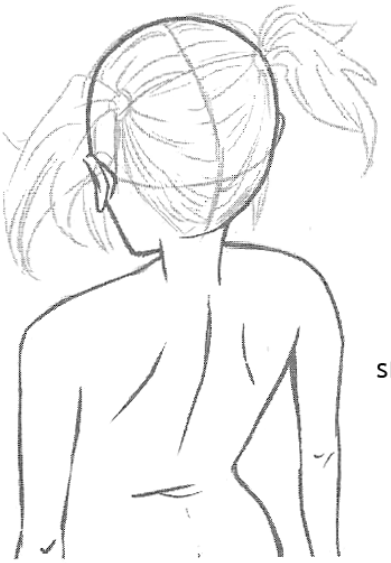
● 45° Angle

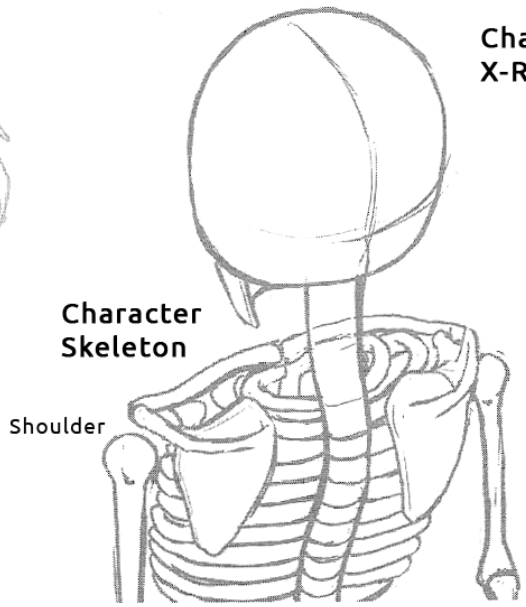


Character Skeleton
X-Ray Diagram

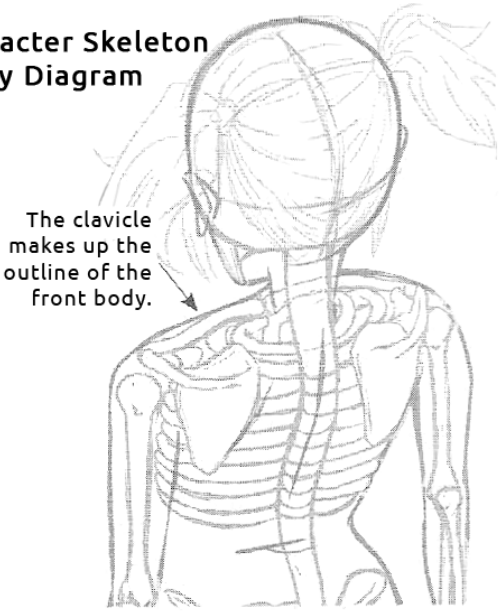


● 45° Angle Back



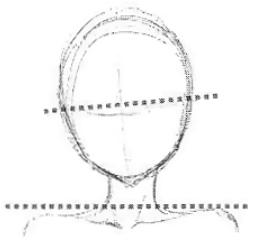


Character Skeleton
X-Ray Diagram

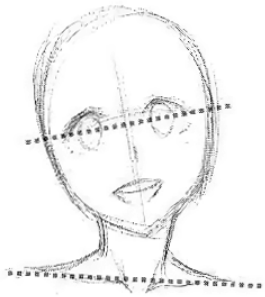


Head Presentation

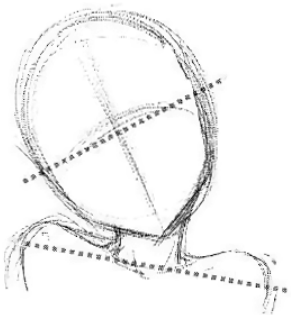
The tilt of the head, the area around the neck, and the shoulders can all add a lot to a character's movement and expression.



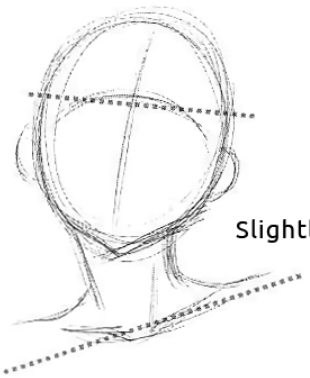
Front angle, with the head slightly tilted.



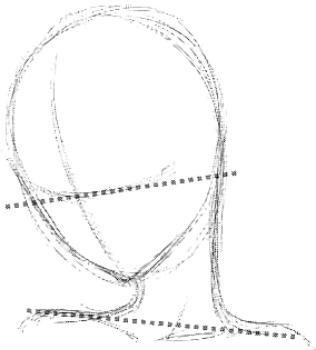
Changing the tilt of both the face and shoulders.



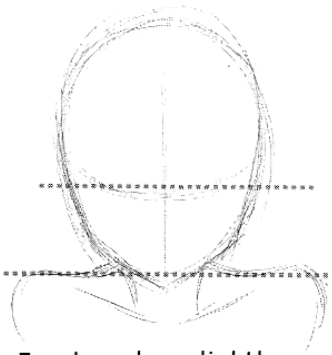
Tilt + shoulders lifted



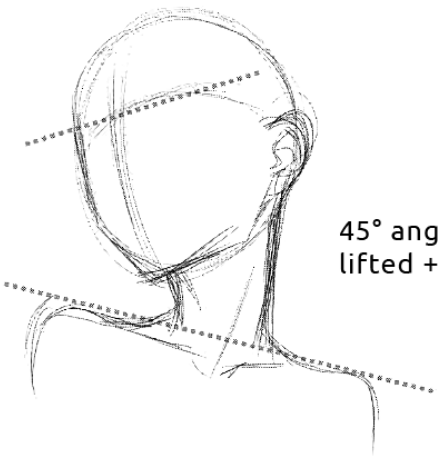
Slightly upturned



45° angle + slightly downturned



Front angle + slightly downturned + shoulders slightly lifted



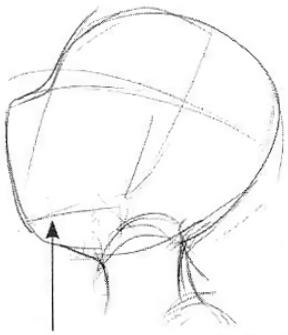
45° angle + jaw lifted + tilt

Drawing the Lower Jaw

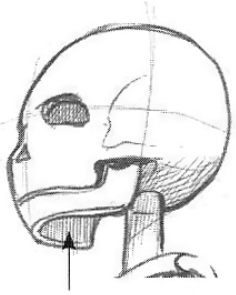
This is a drawing of an upturned face. Let's take a look at how the head connects with the neck.

● Profile

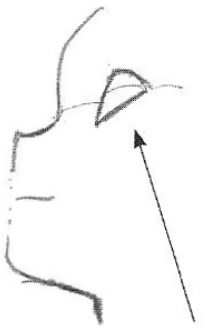
Realistic Style
The style that defines the shape of the nose and mouth with undulations



Outline: The lower jaw is captured.



The lower jaw has a cavity in terms of skeletal structure.



For a more anime look (no undulations), the placement of the eyes can determine the angle or incline of the head.

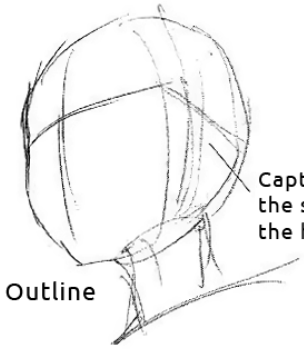
Point of Notice - Eye Placement

Downwards Upwards

By using a line to guide eye placement, you can represent either upturned or downturned faces.

● 45° Angle

Realistic Type



Capturing the side of the head

Outline

Close to the final product

Point of Notice

Ear Placement
The ears are located directly at the jaw's connection point. By clearly drawing the connection point, you can bring about a stronger sense of dimensionality.

Anime Style

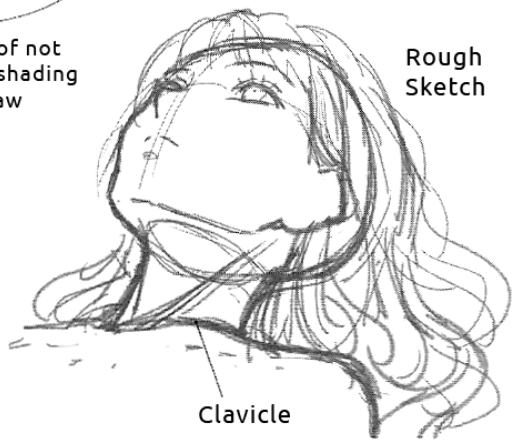
Where the jaw connects

● 45° Angle (Lying On Back)

By adding shading under the jaw, more of the head's dimensionality can be brought out.

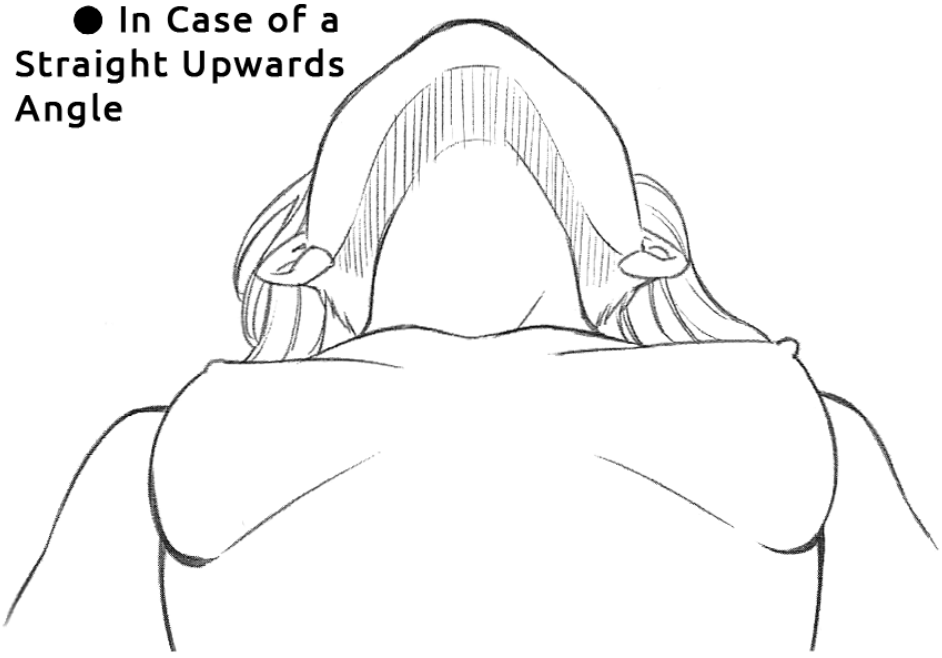
In the case of not adding any shading below the jaw

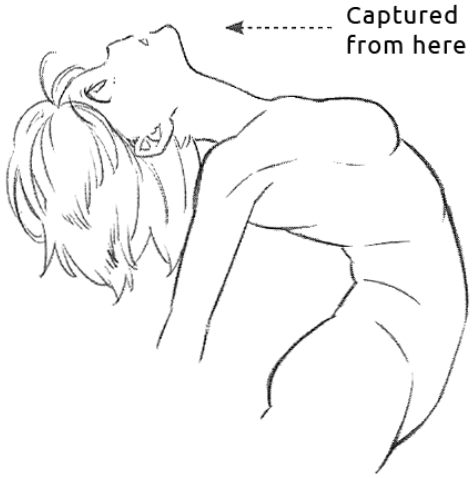
In the case of drawing the eyes with a more deformed look (This is fine, too.)



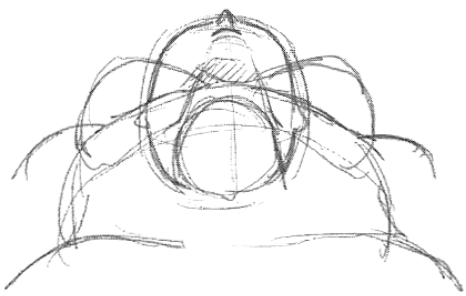
This is a difficult angle to accurately capture the body shape from. Pay close attention to the distance between the ears and clavicle while drawing.

● In Case of a Straight Upwards Angle

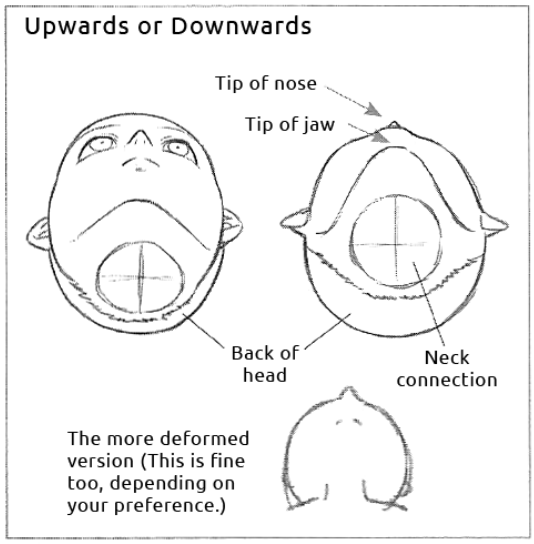




In the case of not adding any shading below the jaw



Rough sketch: The parts of the head and neck connection that are covered up by the body are drawn too.



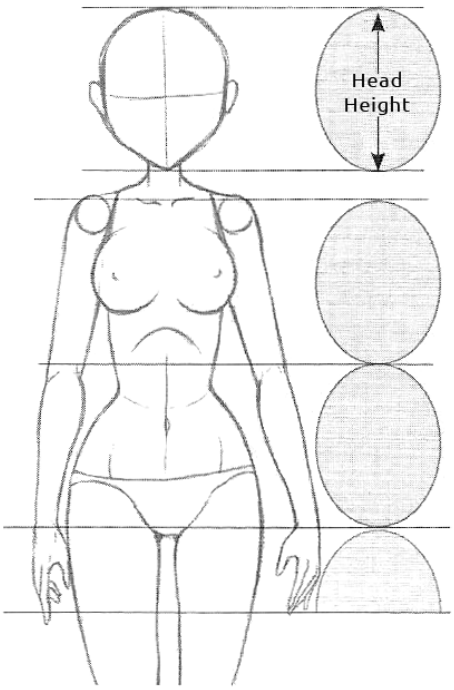
Drawing the Arms and Hands

Let's take a look at the structure of the shoulders, arms, and hands.

Prominent Features of the Arms

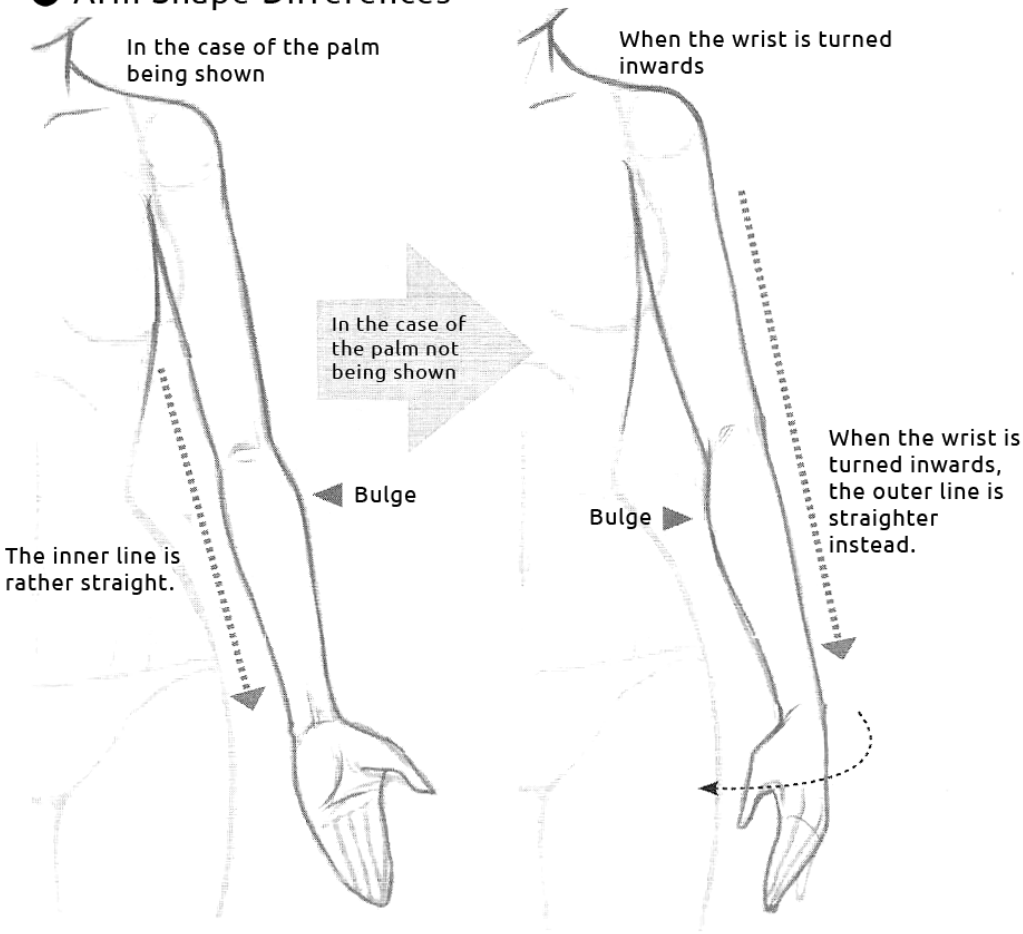
The arm shape will differ depending on the direction the palm is facing.

● Arm Length



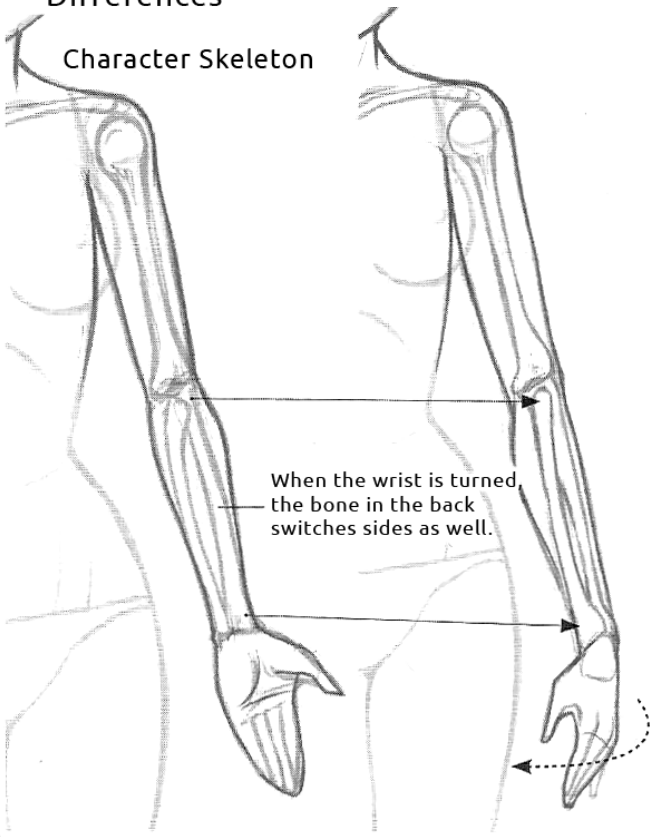
The length of an arm is about twice the height of the head.

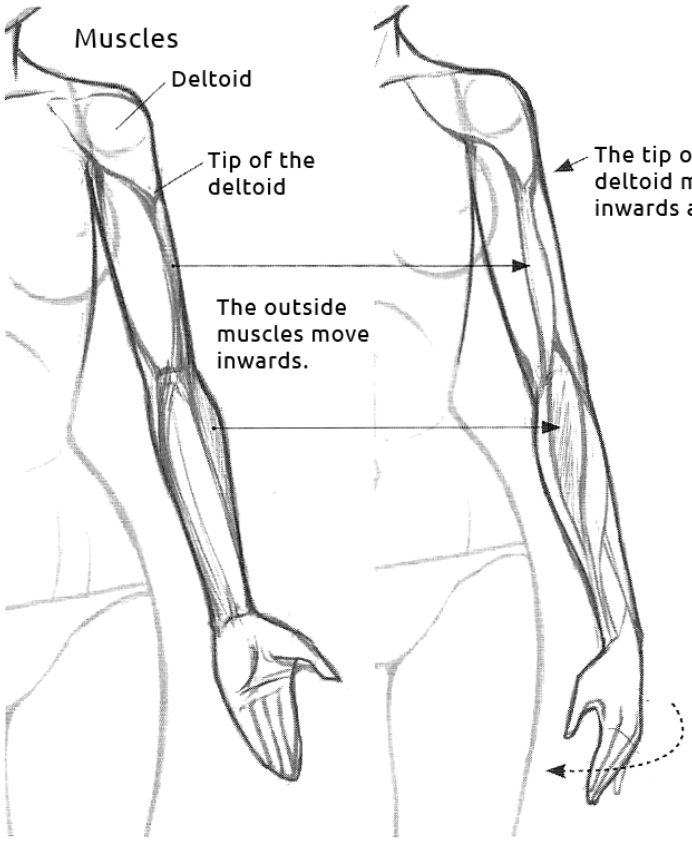
● Arm Shape Differences



● Bone and Muscle Differences

The bones and muscles also twist when the wrist is turned inwards.





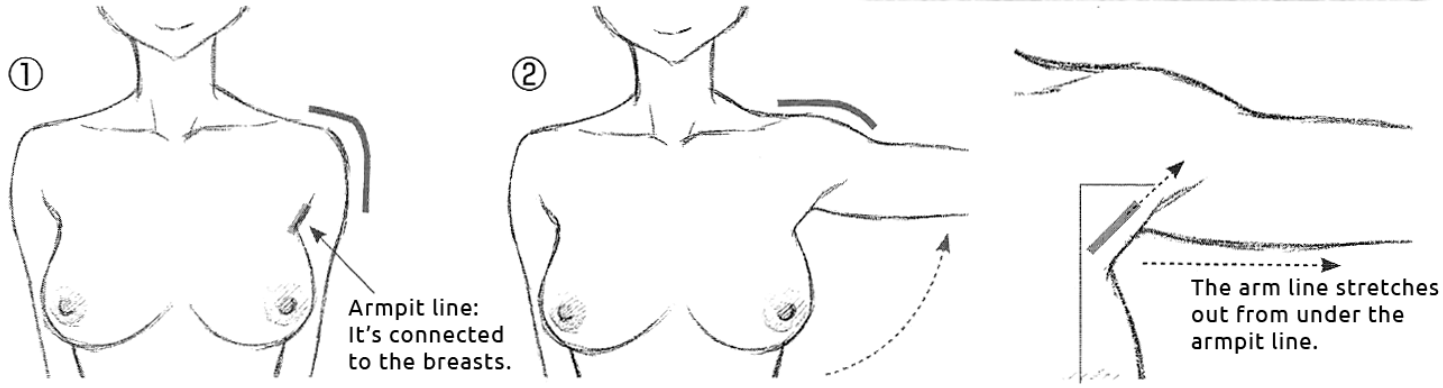
How the Arm Connects

Let's take a look at how the arm connects to the body depending on the pose. Pay close attention to how the representations of the armpits and shoulders change.

How the Arm Connects 1 - In the Case of the Arm Raised to the Side

* We'll be calling the line that connects the breasts to the armpits the "armpit line."

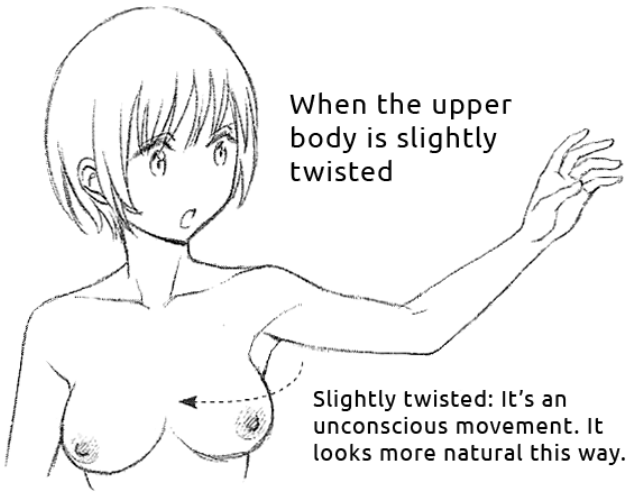
Front Angle

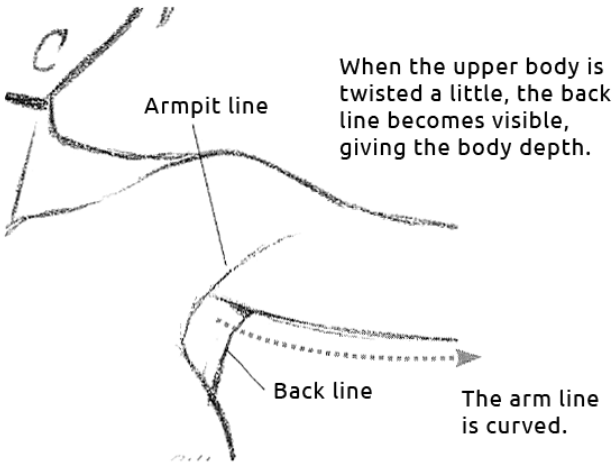


When the arms are down

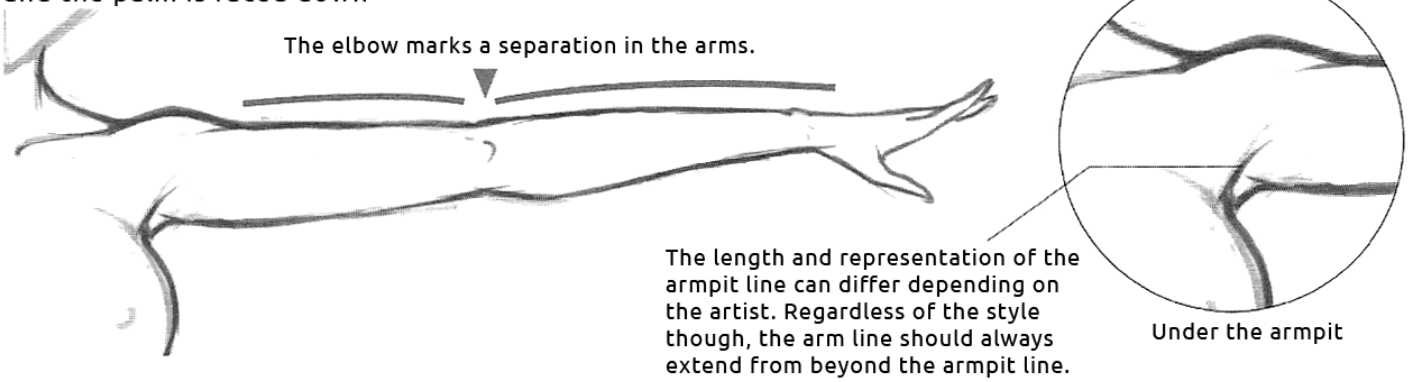
When the arm rises up to the height of the shoulders

The armpit line rises.

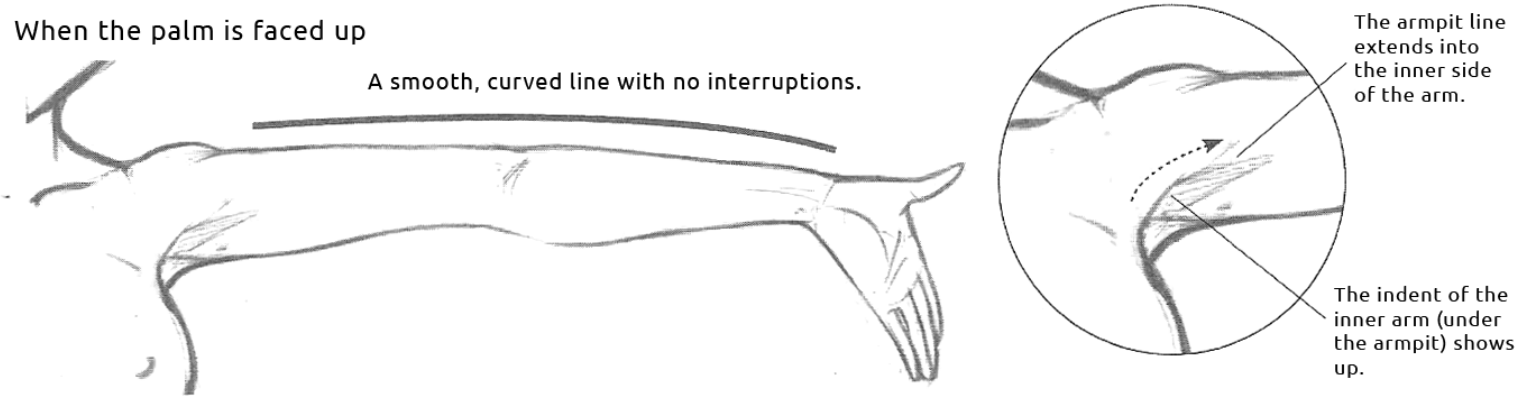




When the arm is stretched out and the palm is faced down

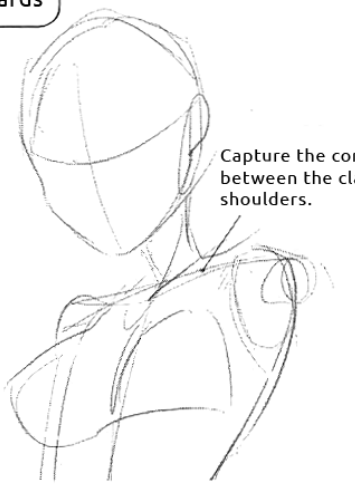


When the palm is faced up



Raising the Arms

① When the arms are down

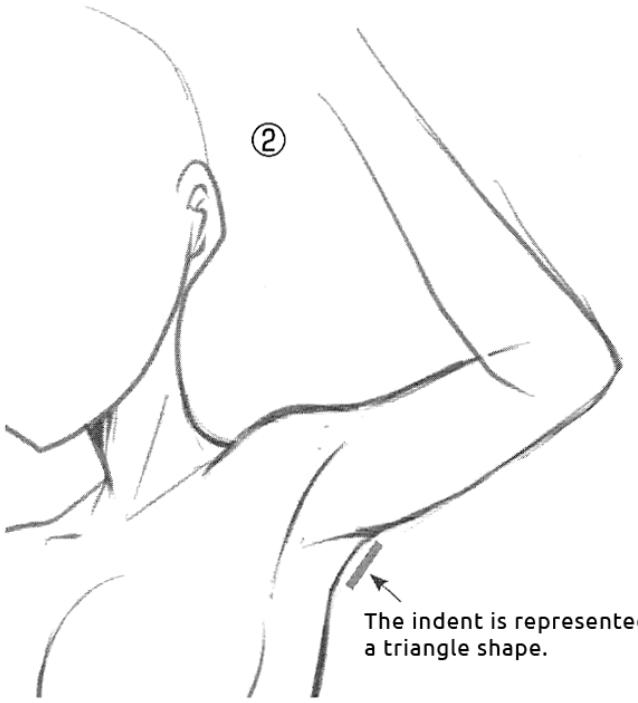


Capture the connection between the clavicle and shoulders.

Outline: Draw the depth of the body and the shoulder placement.

Center line (used as a guide)

The drawing process often involves drawing the parts of the body that get covered up by the arms.



②

The indent is represented with a triangle shape.

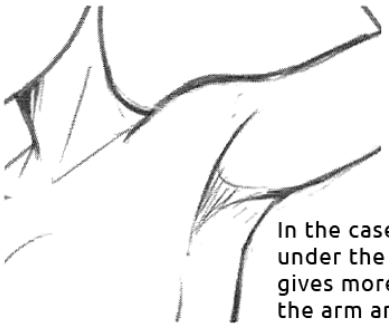
③

A supply line

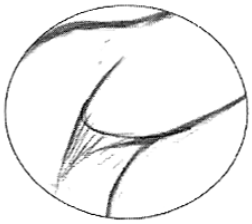
Draw the lines around the arm connection.

The armpit line is omitted.

The back line extends from between the body and arm's connection.

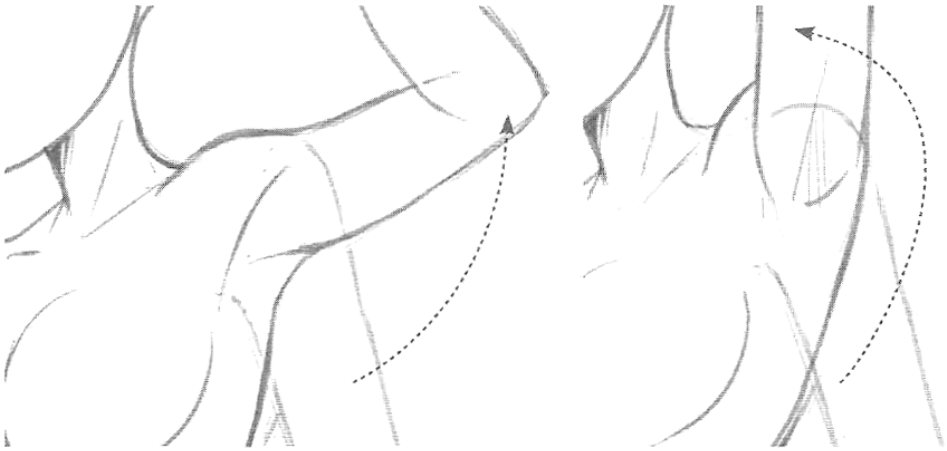


In the case of shading under the armpit, it gives more depth to the arm and body.



The boundary line of the shading is curved, representing the roundness of the arm.

Similarities to when the arms are lowered



Let's take a look at the changes in the placement of the arm connection and shoulder.

● Let's take a look at how to draw the area around the shoulder and below the armpit (arm connection).

Armpit slightly open

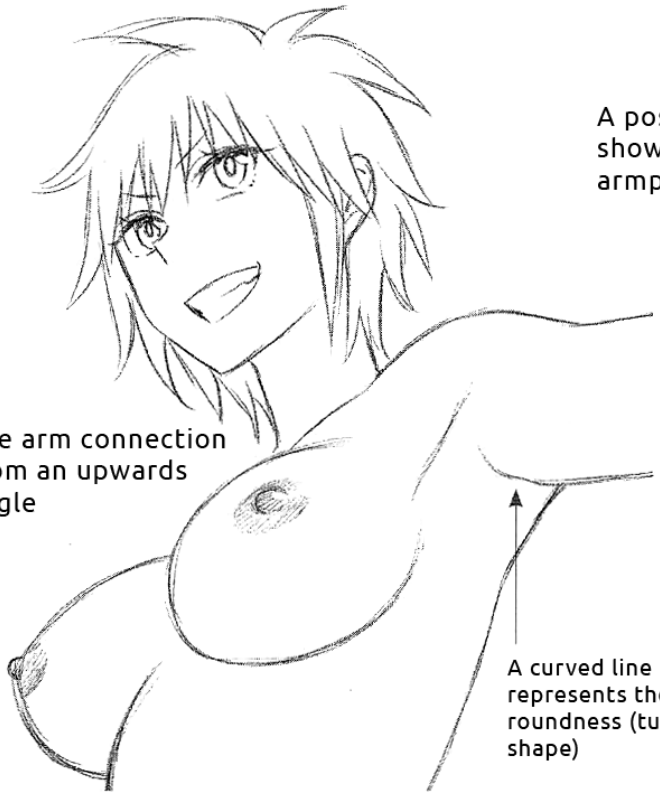
Armpit line

The Back line extends outwards.

The arm reaching out to the side and reaching upwards: The outline of the armpit changes.

Draw it with the idea of skin stretching and loosening.

A pose involving showing off the armpit

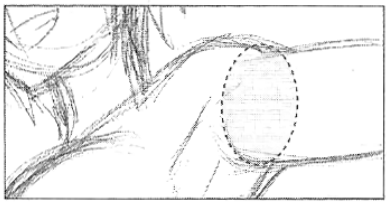


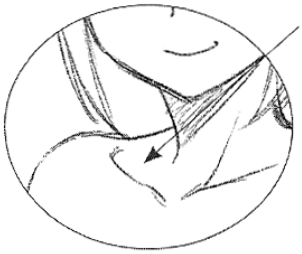
The arm connection from an upwards angle

A curved line that represents the arm's roundness (tubular shape)

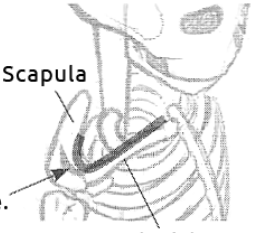
Deltoid

The arm essentially digs under the deltoid muscle.





The arm is pulled to the back. Indents are formed around the neck area (refer to the diagram on the right) .

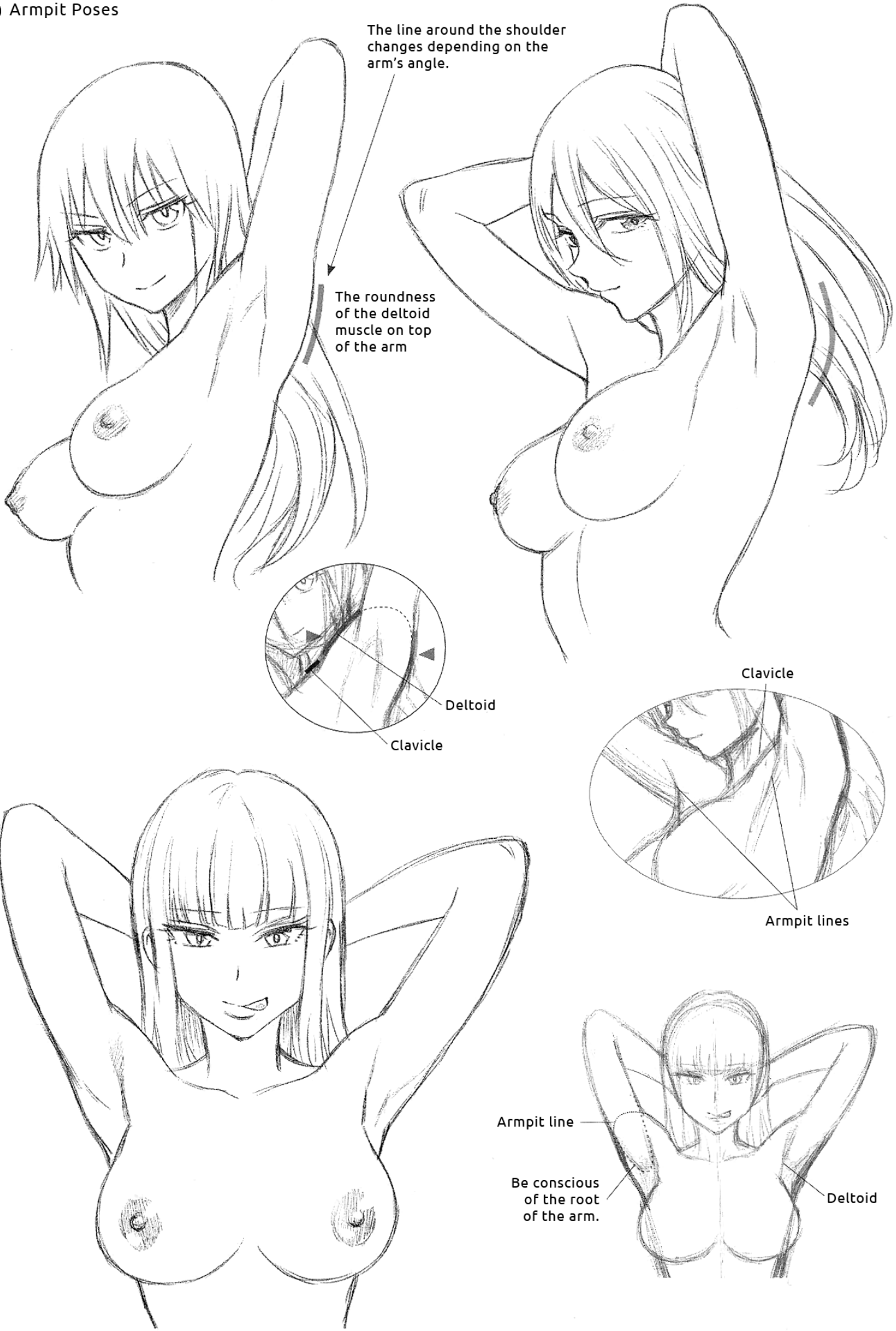


Scapula

Right here.

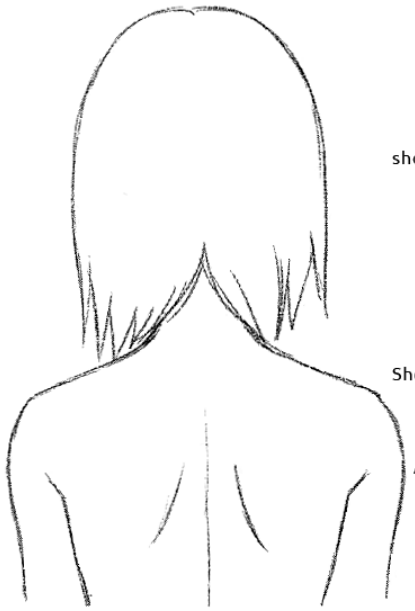
Clavicle

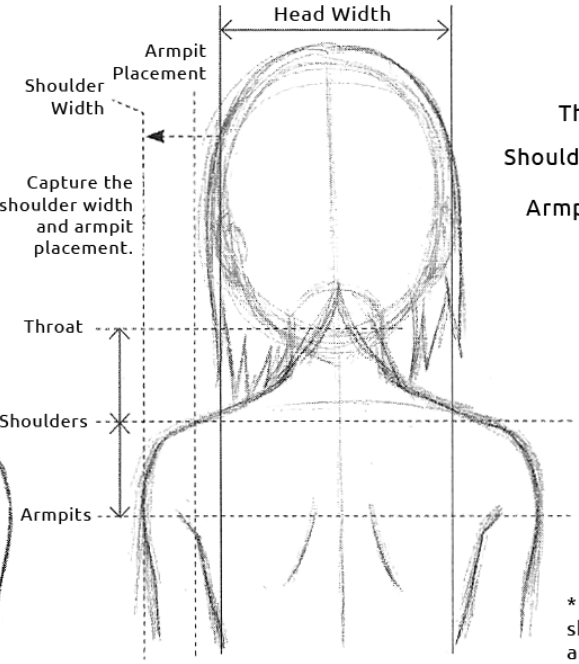
● Armpit Poses

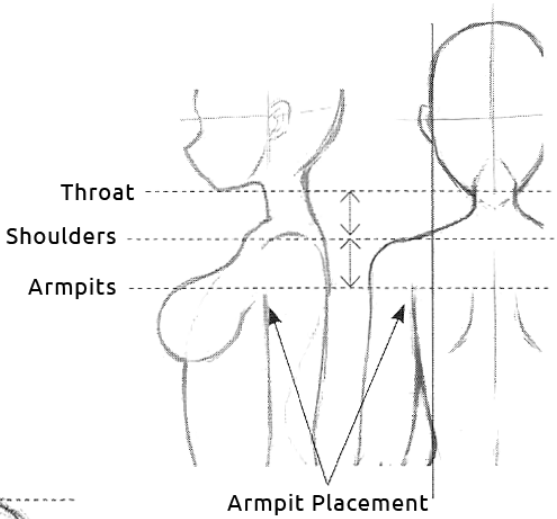


How the Arm Connects 3 - Backside

Capturing the Armpit Area





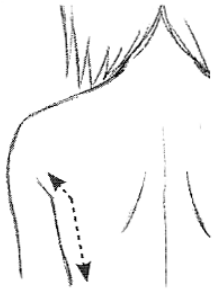


Armpit Placement

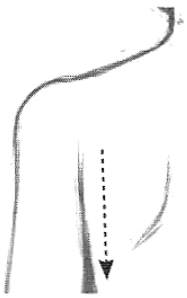
When drawing arms from the back, use the head (like the head size and jaw placement) to figure out where to connect the arm and where to put the armpits.

* The proportions of the shoulder width, throat, shoulders, and armpits all differ depending on the artist. Draw them with the balance you prefer.

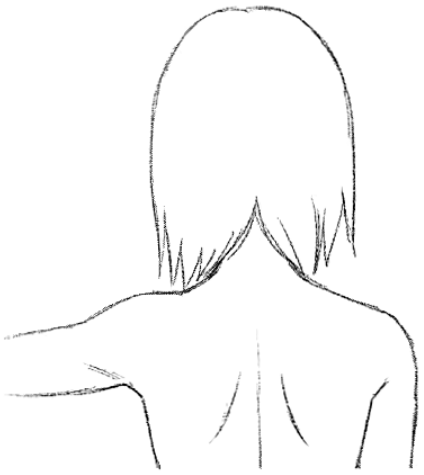
There are 2 variations to the armpits when the arms are down.

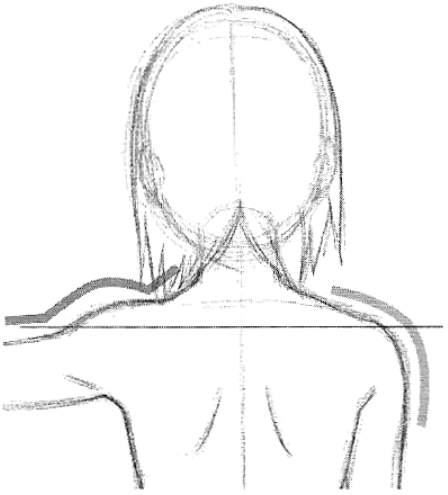


The variation where the crease turns outwards



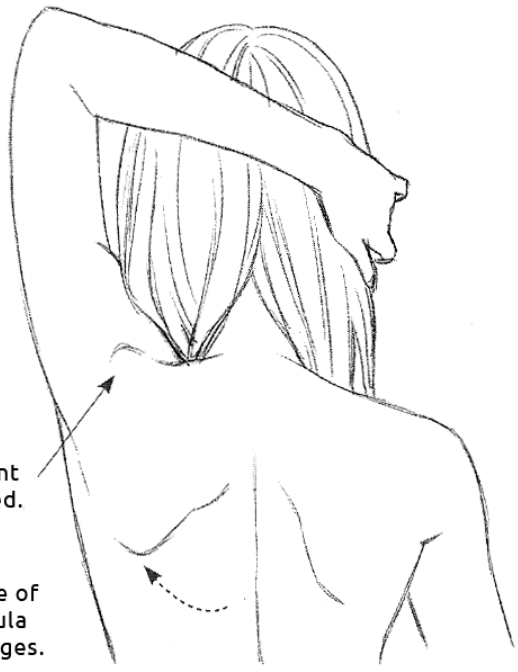
The variation where it goes straight down





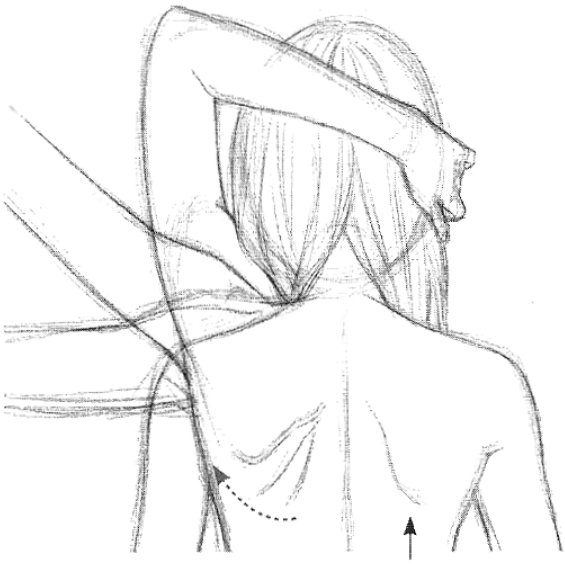
When raising the arm up to shoulder height, the silhouette of the shoulders changes.

In the case of a single arm being raised



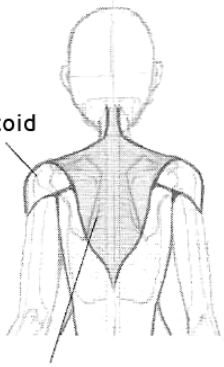
An indent is formed.

The angle of the scapula line changes.



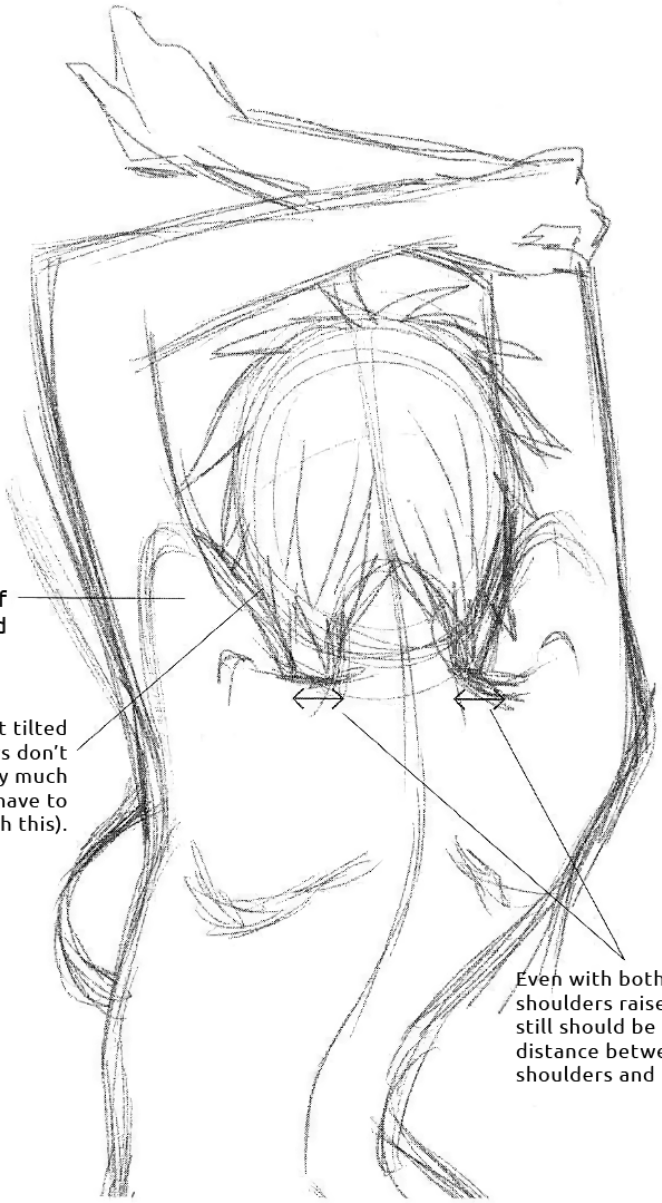
The scapula's angle shifts as the elbow goes up.

How the scapula line usually looks when the arm is laid down

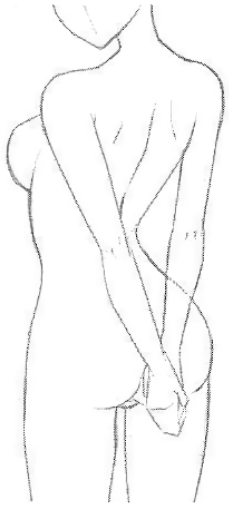


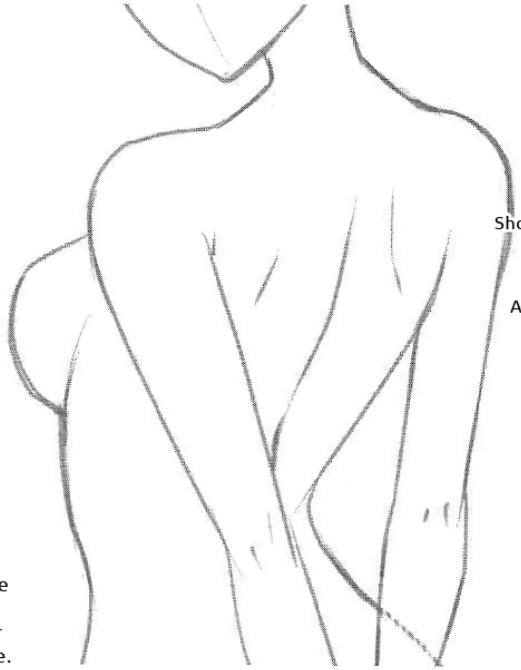
Trapezius: It stretches widely across the back.

● Both arms raised

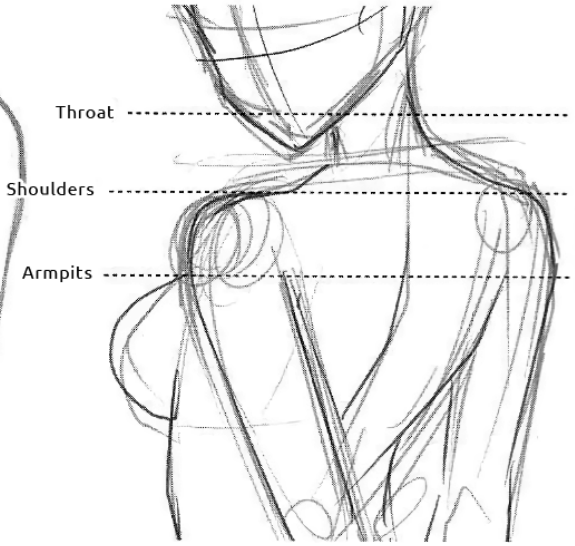


● The shoulder area when the arms are naturally crossed together in the back





* There are many different ways you could adjust the sizes of the scapulae and their placement. When fleshing out the drawing, some people prefer to make the scapulae stand out more.

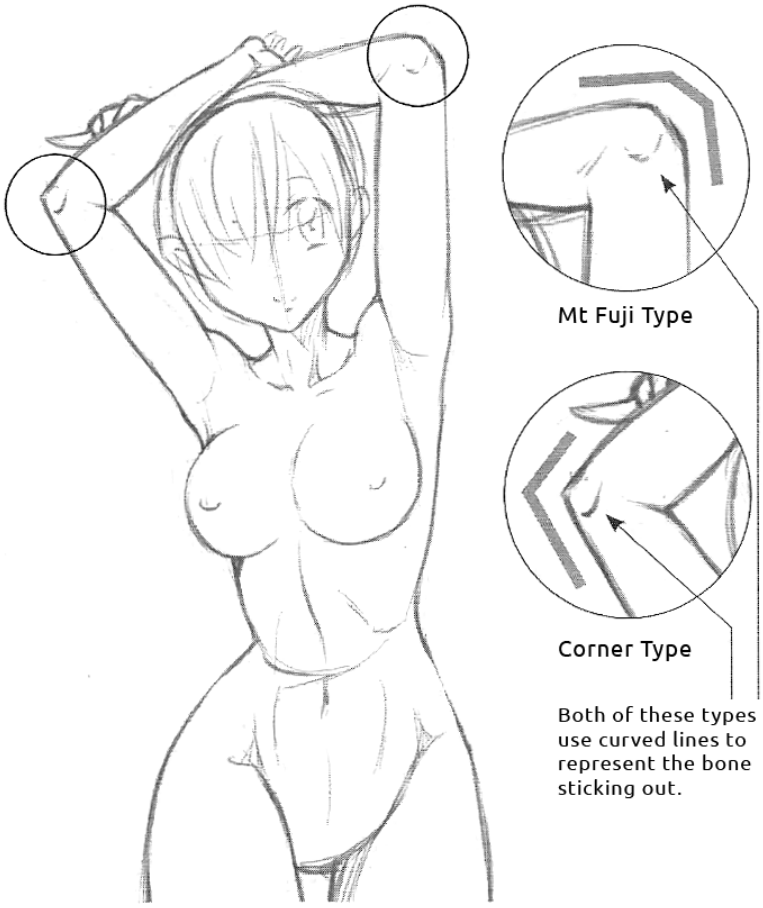


Use the throat and shoulders as a guide for armpit placement.

Drawing the Elbows

The elbow joints are composed of bone and tendon. Pay close attention to the hardness of the bone especially when the arm is bent. Let's take a look at some poses involving elbows.

How Elbows Are Represented in Various Poses



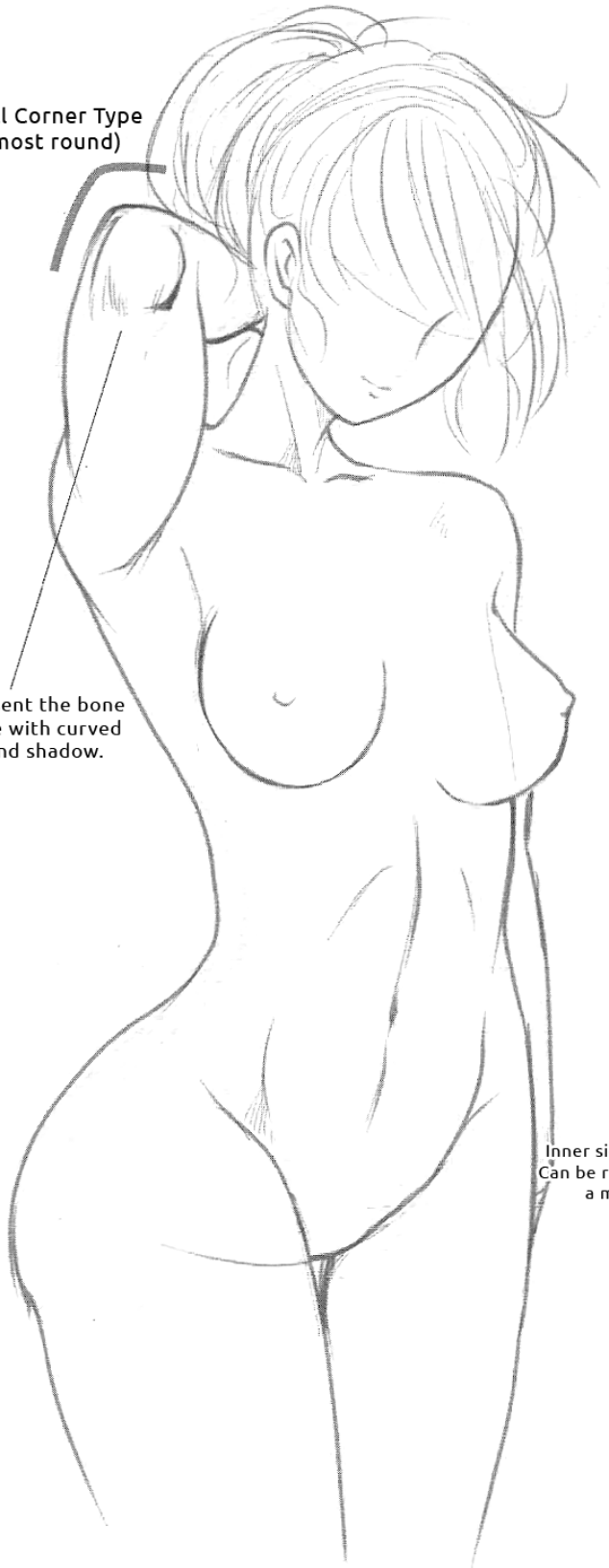
Mt Fuji Type

Corner Type

Both of these types use curved lines to represent the bone sticking out.

Dull Corner Type (almost round)

Represent the bone outline with curved lines and shadow.



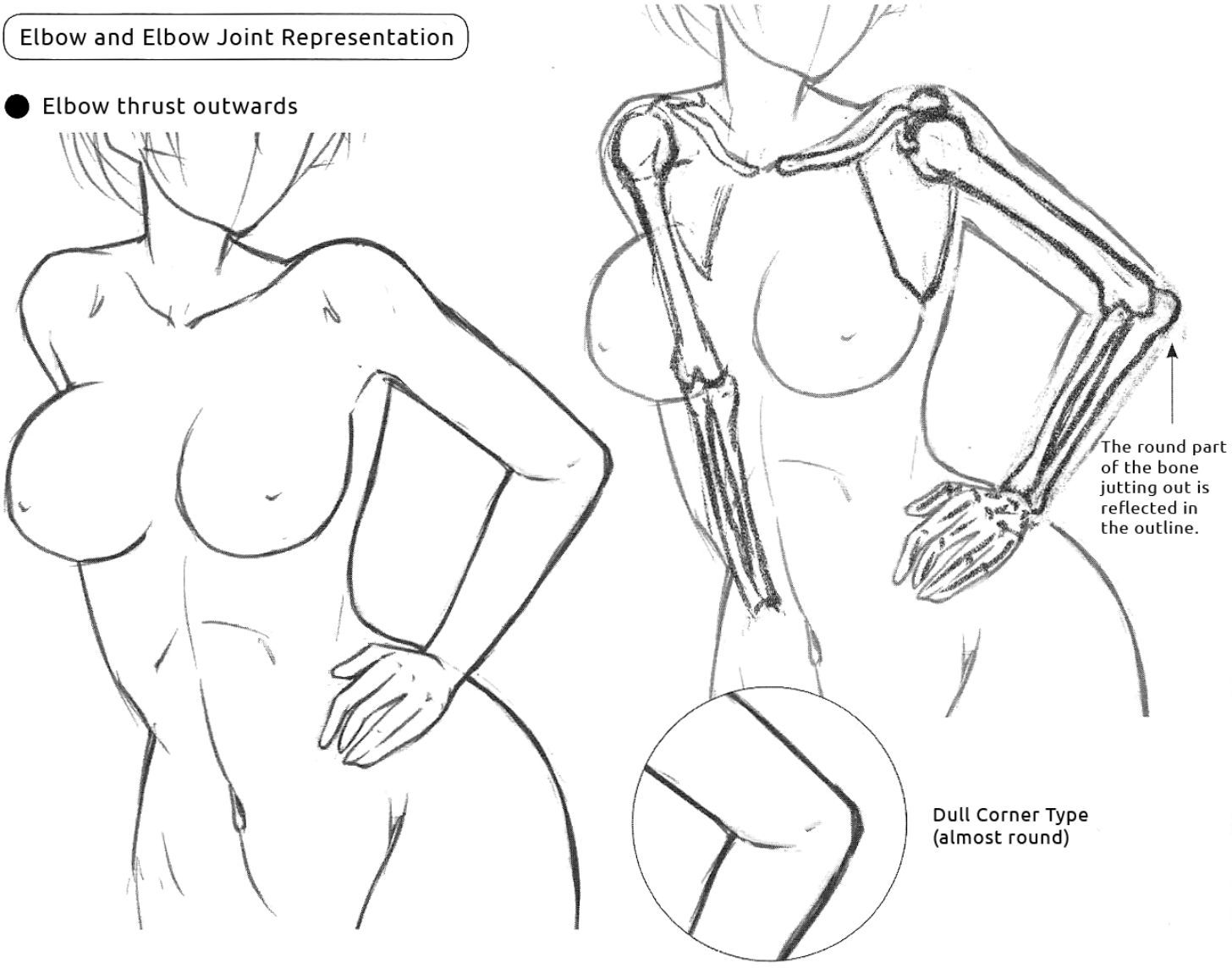
Inner side of the elbow: Can be represented with a mountain-shaped shadow.

Sharp Corner Type

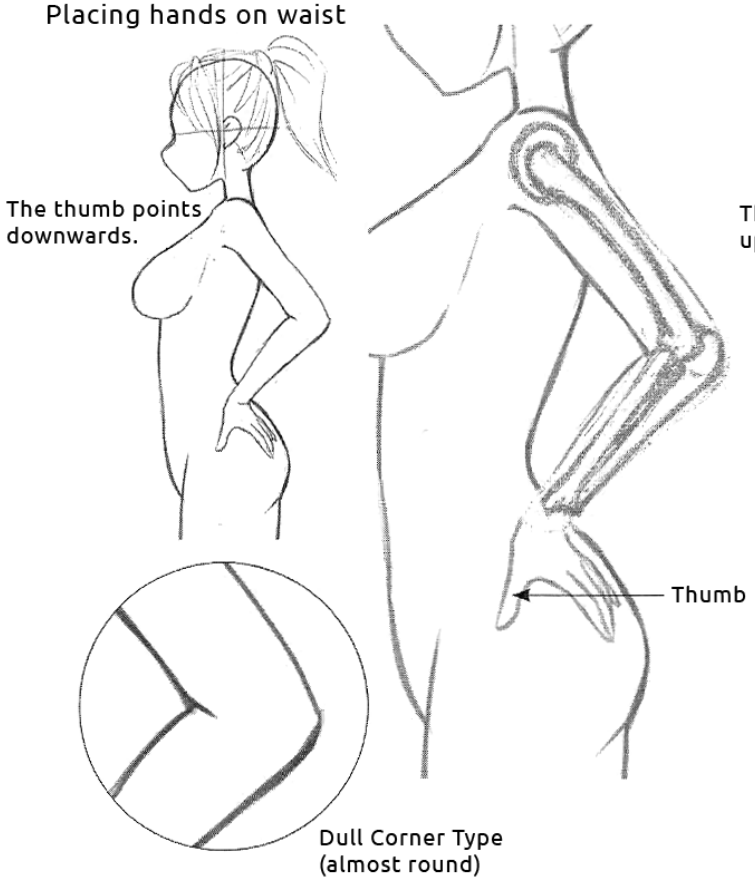
The outline of part of the bone resembles a horn here.

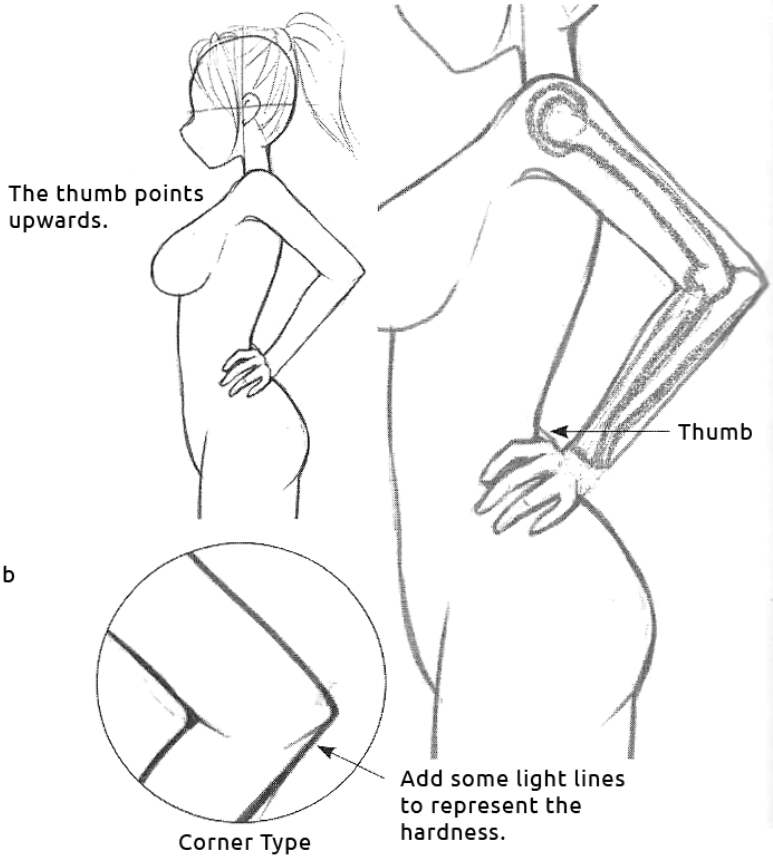
Elbow and Elbow Joint Representation

● Elbow thrust outwards



Placing hands on waist

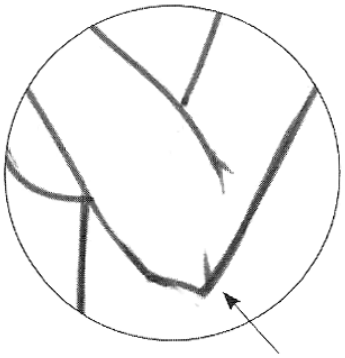




● Wrist and Elbow Representation

Hand in front of face

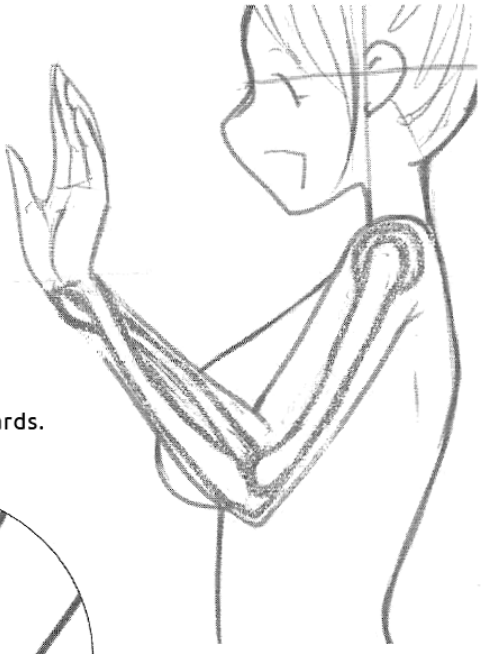
The palm faces inwards.

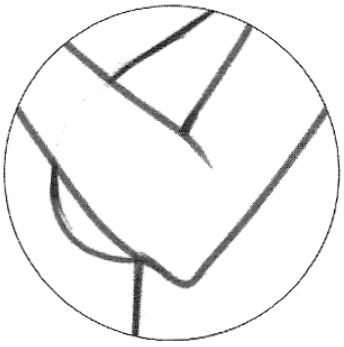


Sharp Corner Type

Bone corner: Add some lines for the bone.

The palm faces outwards.

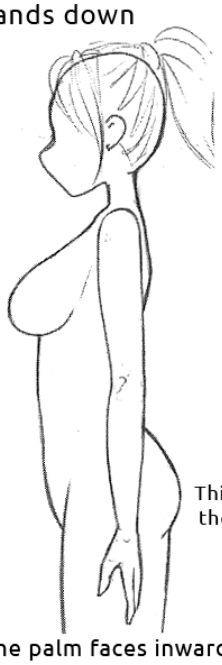




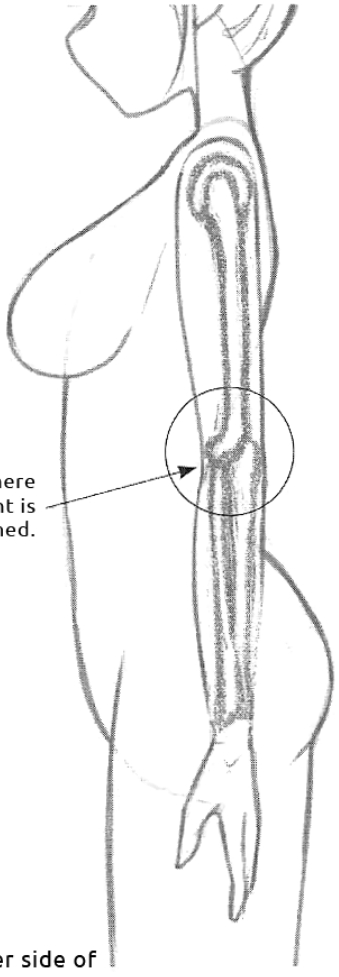
Corner Type

There's still a bone corner, but no shadow.

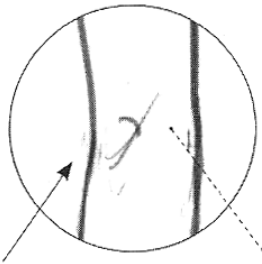
Hands down



This is where the indent is formed.

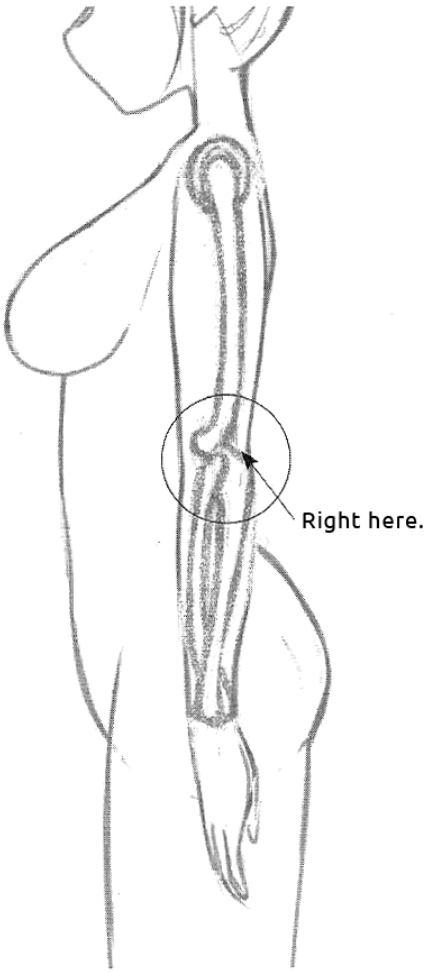


The palm faces inwards.



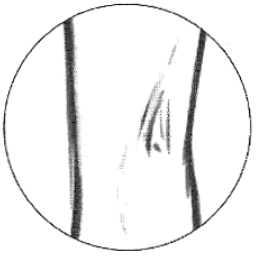
Indent of inner side of elbow

The other side of the elbow can't be seen.



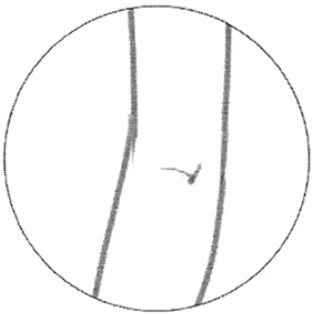
Right here.

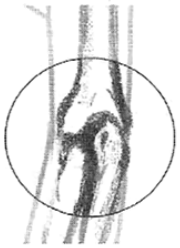
The palm faces outwards.



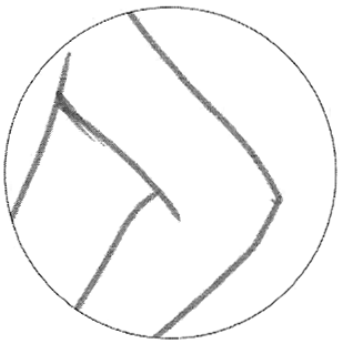
The indent in the elbow is shown with some creases.

● Elbow from the back

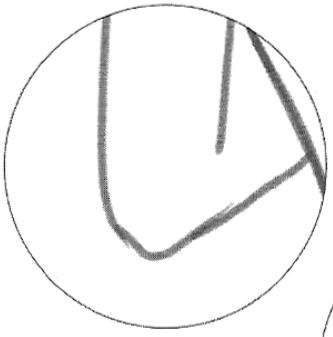




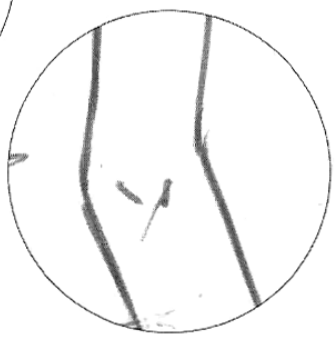
Detail this section with the idea that the bone swells out here.



Dull Corner Type (almost round)



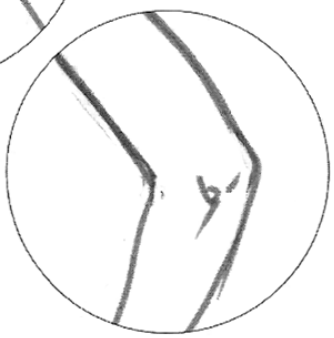
Mt Fuji Type



The elbow can be represented with short straight lines.

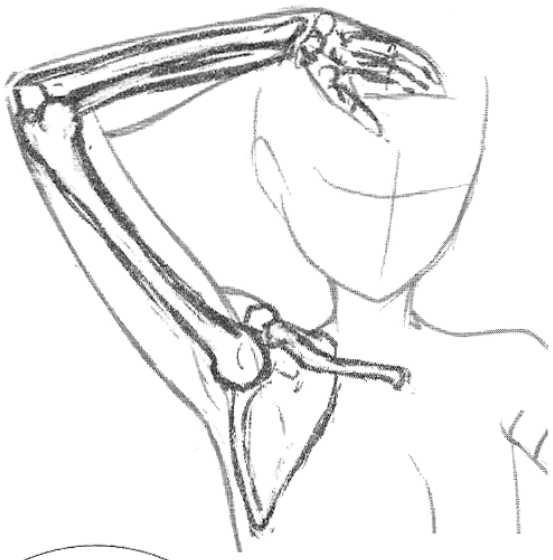
Capture the tips of the elbows jutting out.

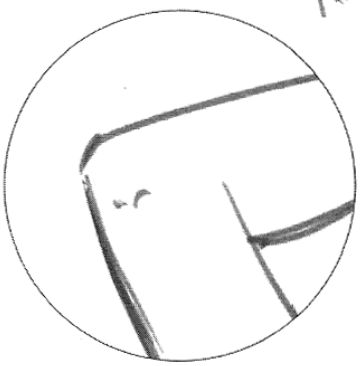
Mt Fuji Type



Corner Type

● Elbow when the arm is raised

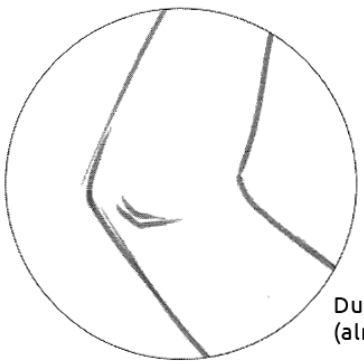




Corner Type (It oddly becomes more like the Mt Fuji style when upraised.)

The lines coming out from the elbow change depending on where the hand is facing, so even if you are drawing a pose where the hand is covered up by the face or anything like that, you should still draw the general idea of it to use it as a guide.

This bulging part faces out to the front.

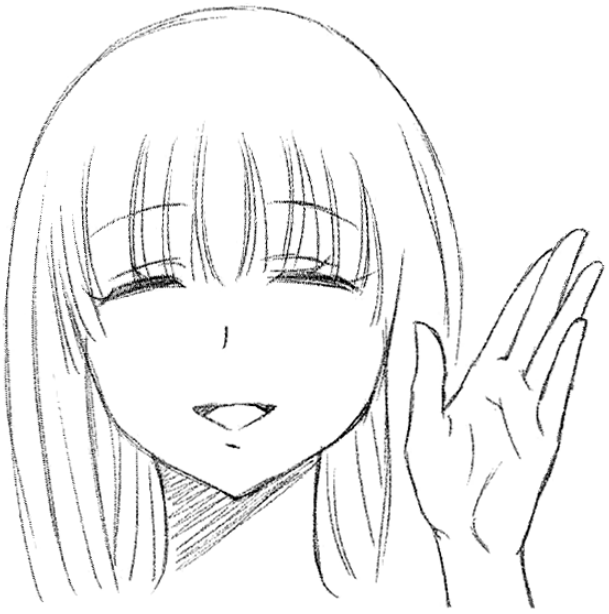


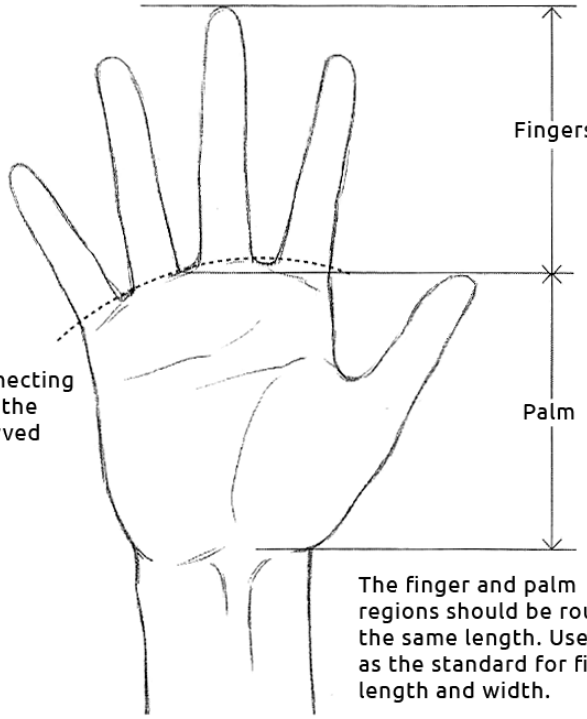
Dull Corner Type (almost round)

Drawing Hands

Measuring the Size

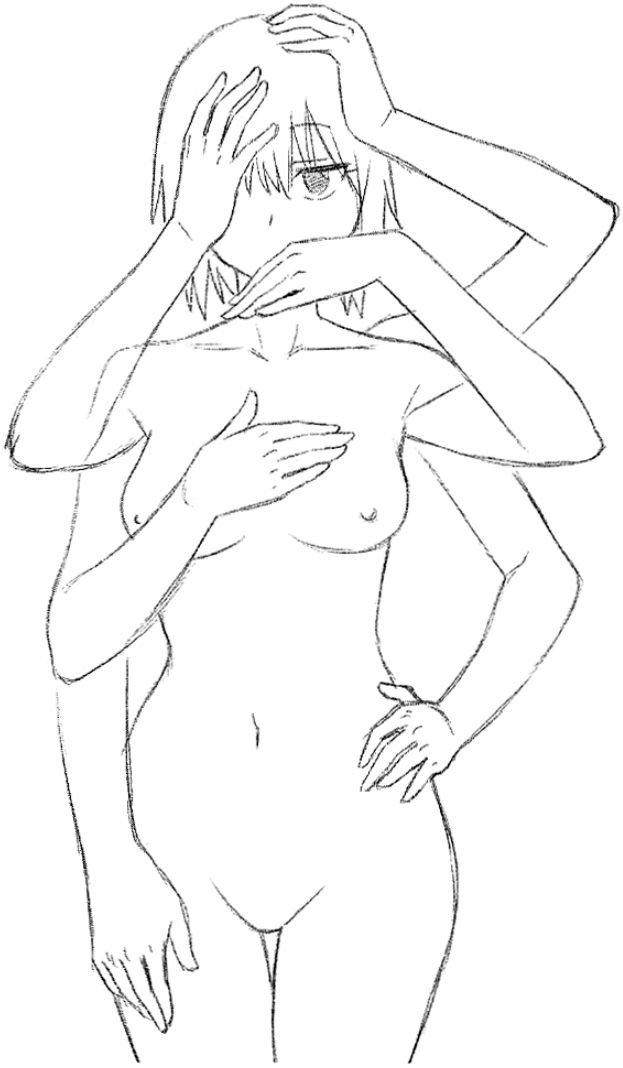
Let's draw the hand using the size of the head as a guide.



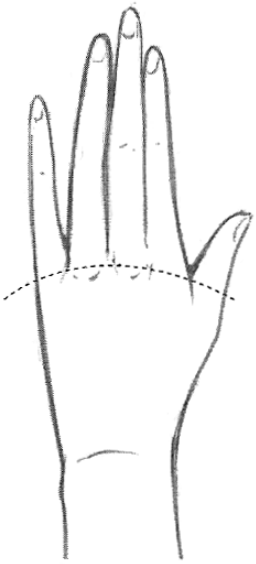


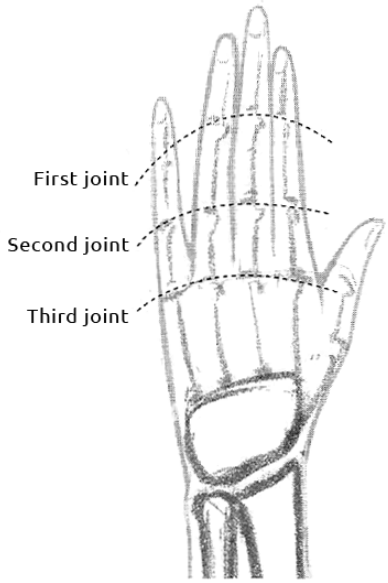
The line connecting the bases of the fingers is curved

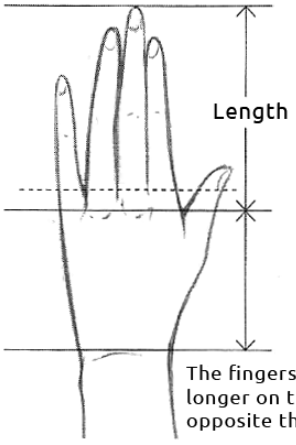
The finger and palm regions should be roughly the same length. Use this as the standard for finger length and width.



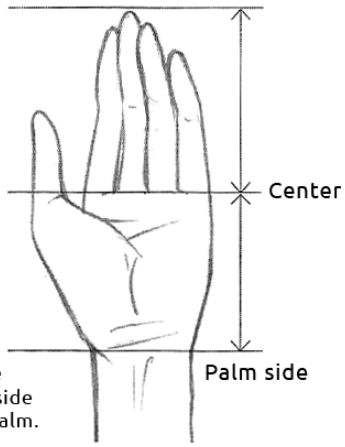
It's recommended to figure out hand size and shape by drawing poses with hands touching various places. The size can grow smaller or larger depending on the place, so keep in mind the theme you want to go for while drawing them.







The fingers are longer on the side opposite the palm.



* Sometimes the first joint is called the third joint and vice versa.

Hand Poses

Both hands outstretched

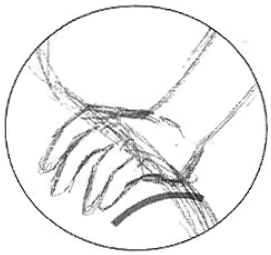
When the fingers are rigidly spread out, the creases at the finger connection are smaller and straighter.

By drawing the finger connections with rounder lines, you can give them the feeling that they are spread out in a more relaxed way.

A pose where the hand expresses surprise

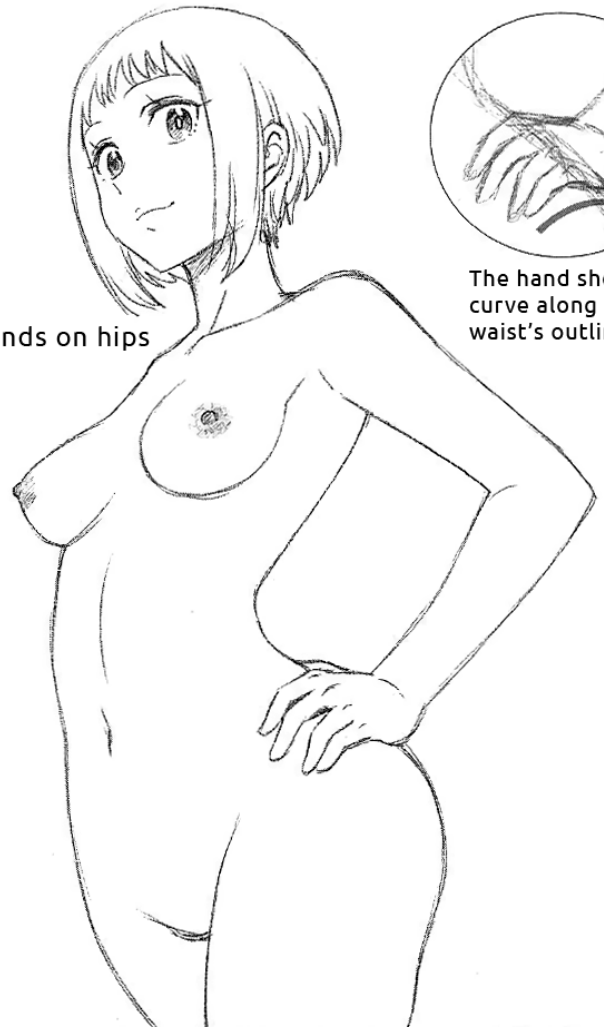
Use a small line extending from the center of the finger for the third joint.

For a loose grip, the lines of the finger joints will somewhat extend from the finger lines.



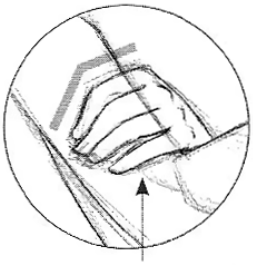
The hand should curve along the waist's outline.

Hands on hips



Arms crossed

The index finger's curve will make it look like it's resting against the arm.



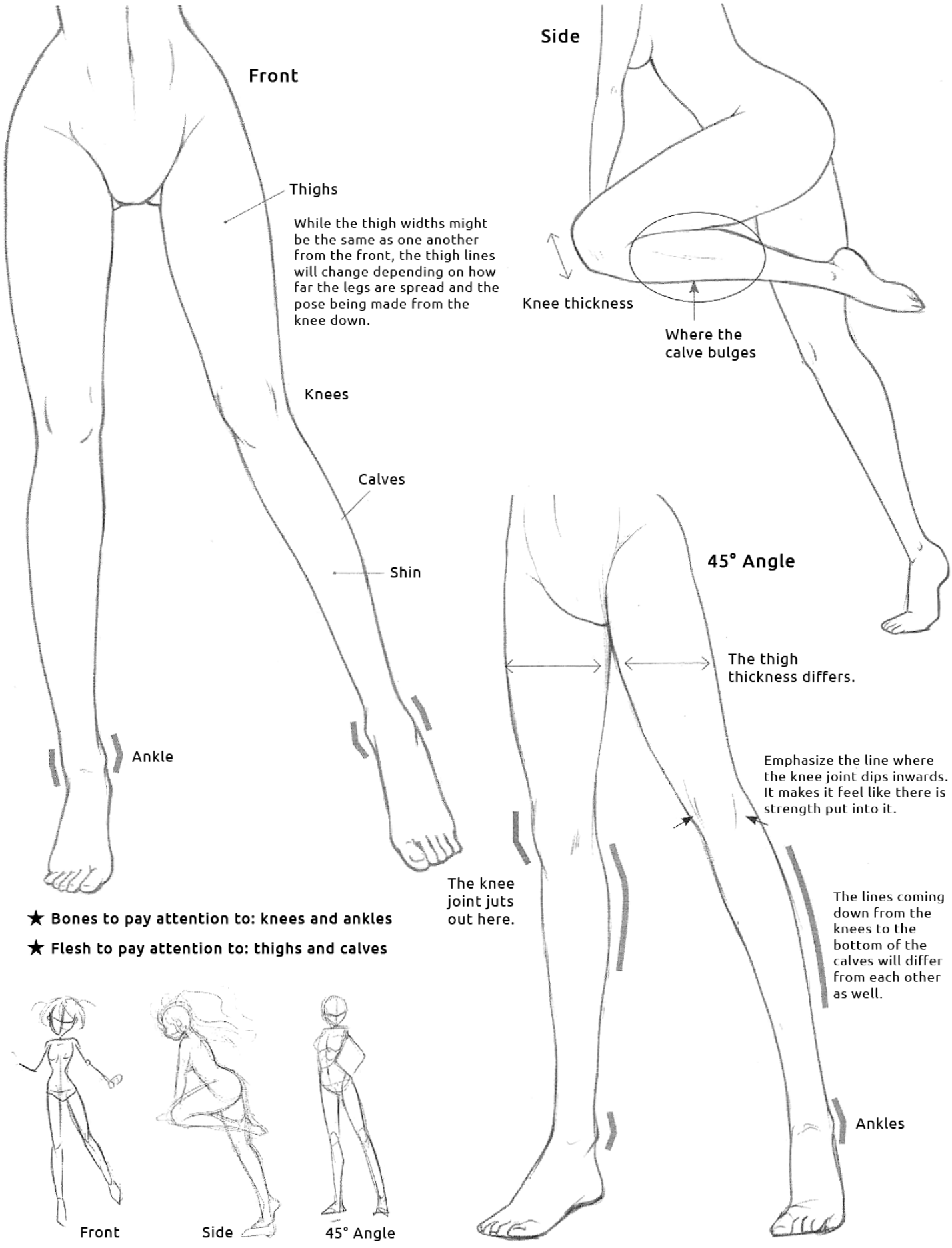
Since the fingers are just resting on the arm, there's no need to make them perfectly match the arm's curvature. Draw them with natural curves.

Drawing Legs

The hardness of the bones in the knees and ankles, as well as the softness of the meat in the thighs and calves, are all important parts of representing the legs. Let's learn how to draw legs while looking at various standing and sitting poses.

The Important Features of the Leg Lines

Let's take a look at the leg lines from the front, side, and 45° angle.



★ **Bones to pay attention to: knees and ankles**

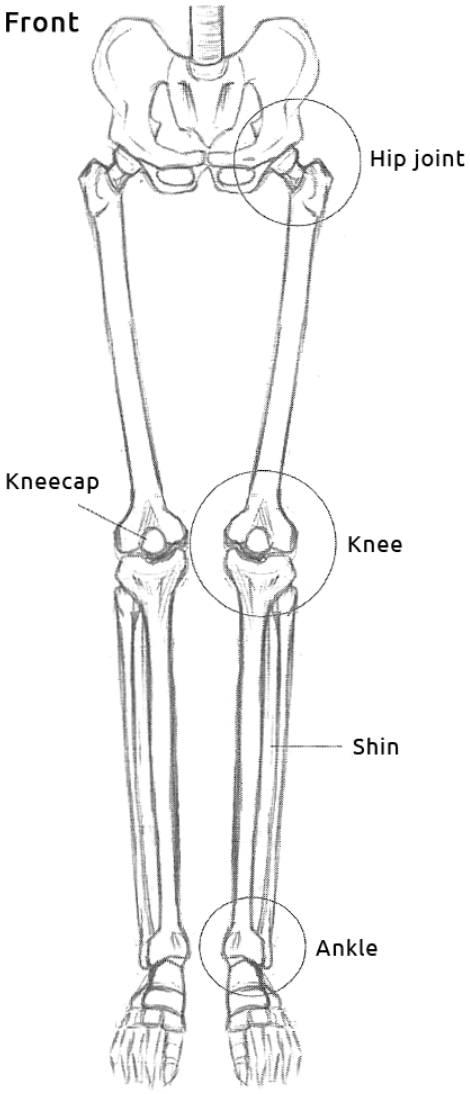
★ **Flesh to pay attention to: thighs and calves**

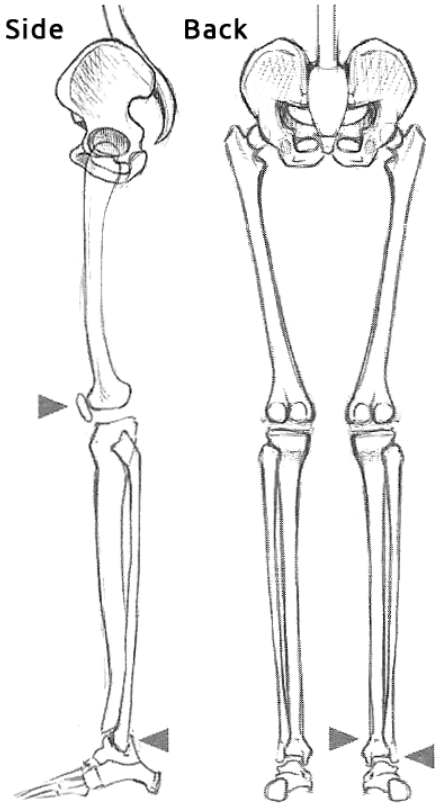
Bones and Muscle

Bones are important to capturing the knee and ankle joints. The muscles in the leg area wrap around the bones to make a tubular shape.

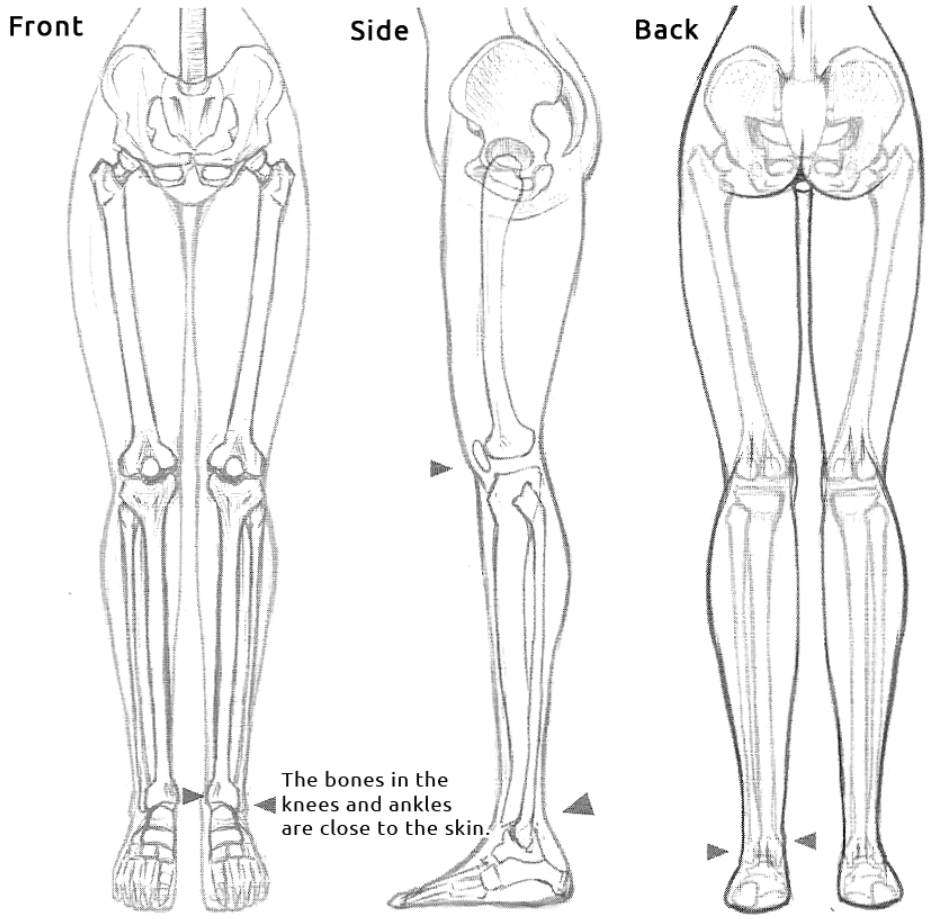
▶ The bones that are important to the representation

Character Skeleton



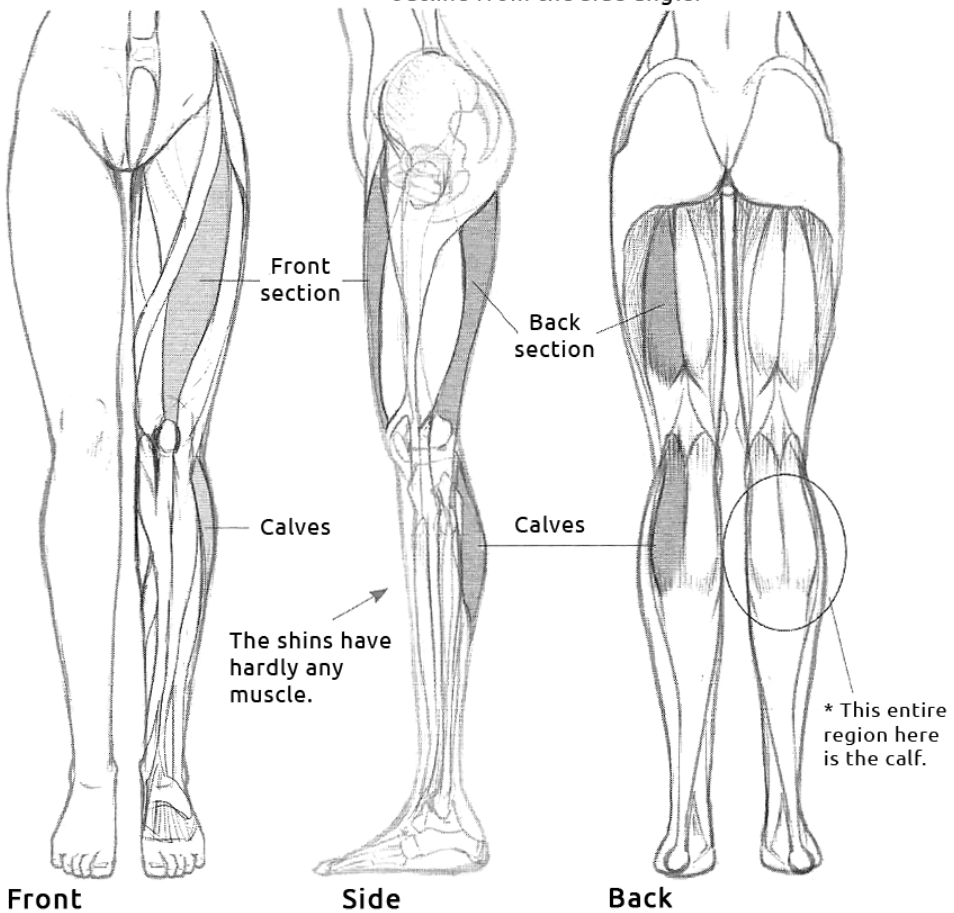


X-Ray Diagram



Simplified Muscle Diagram

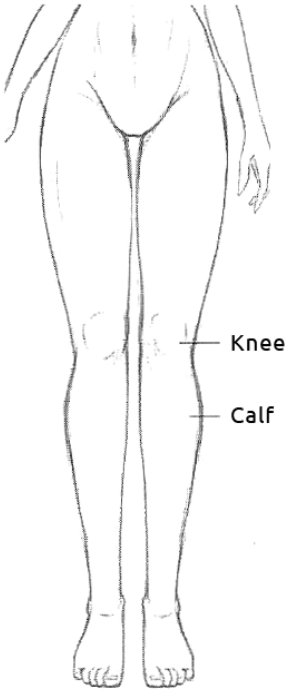
The grey areas are muscles that appear on the outline from the side angle.

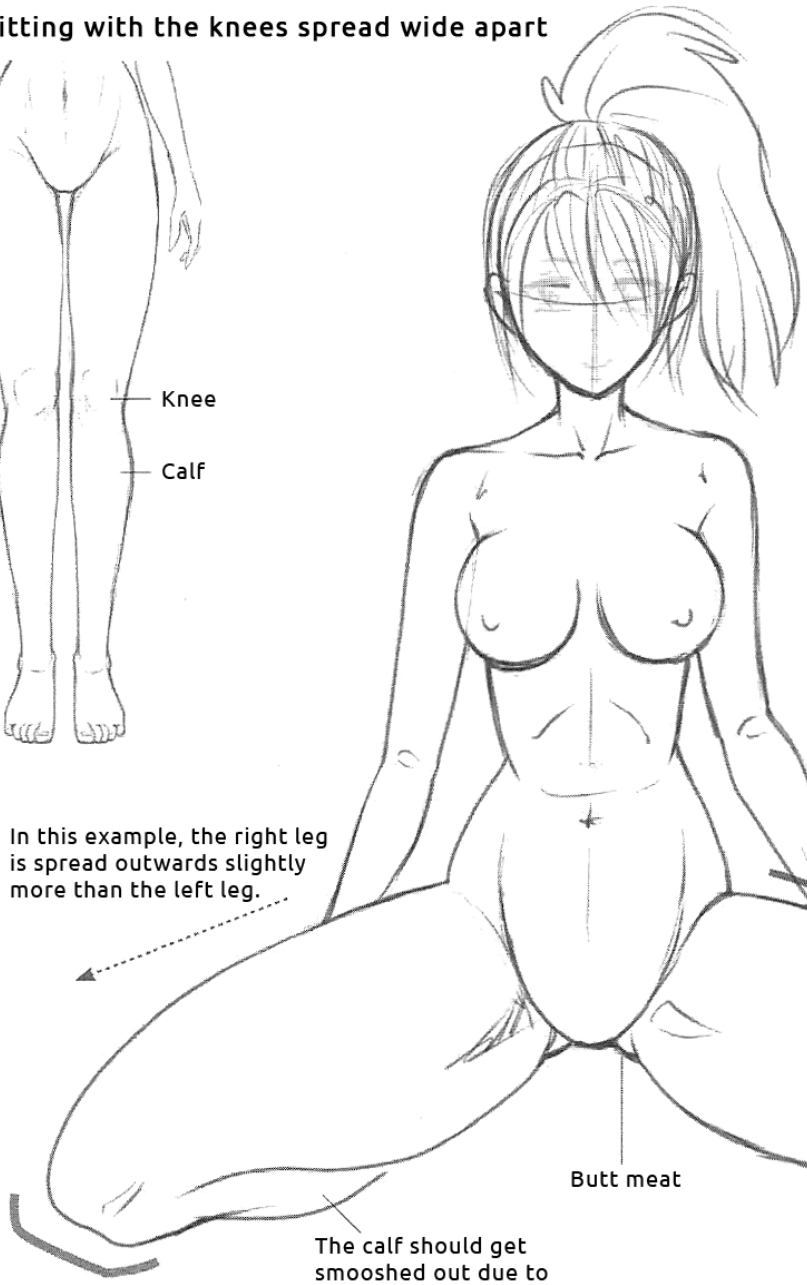


Let's take a look at sitting poses, focusing on the thighs, calves, and knees.

Legs Spread

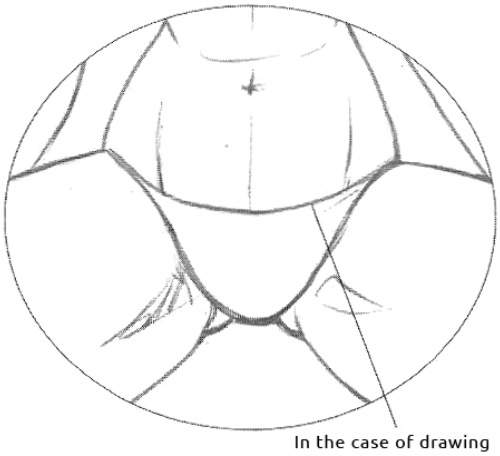
● Sitting with the knees spread wide apart





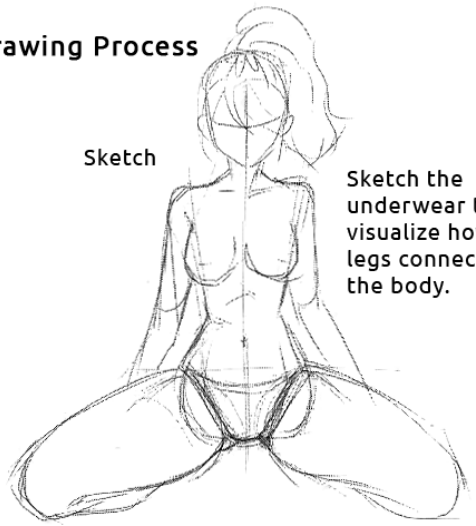
<Points of Notice>

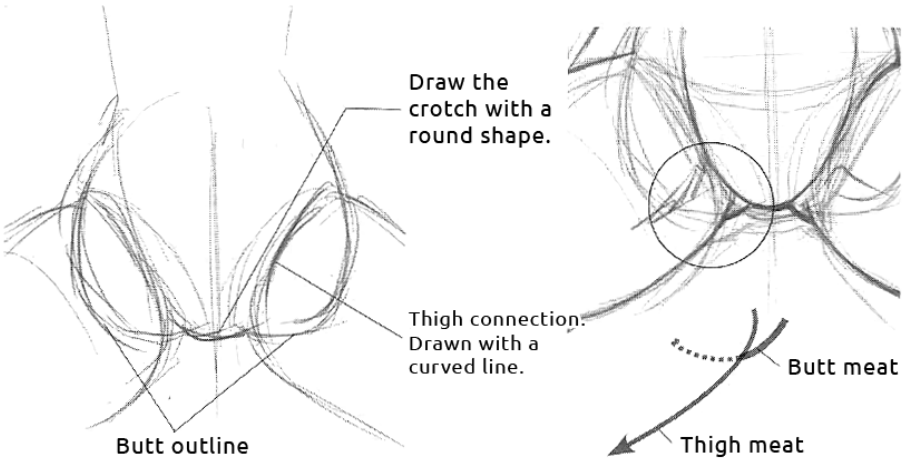
- How the legs are attached
- How the thighs, calves, and knees are represented



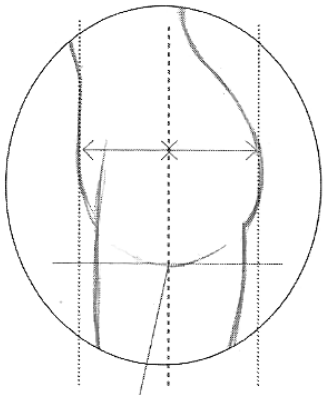
This slight difference is enough to create quite a few differences in the appearances of the calf and knee representations.

Drawing Process





When the waist is thrusted forward



The center of the bottom region of the body

A strong and profound curved line

Butt meat

The region of the calf that can be seen grows wider.

The kneecap's roundness shows up.

The corner silhouette reaches closer to a right angle, giving it height.

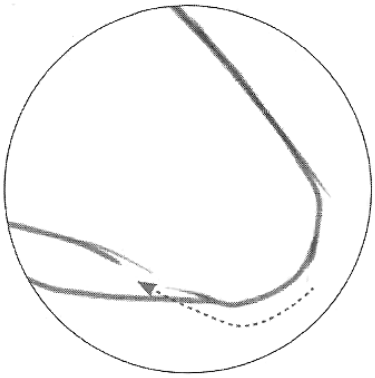
Comparing the Thigh Lines and Knees

Smooth curved line

Thigh

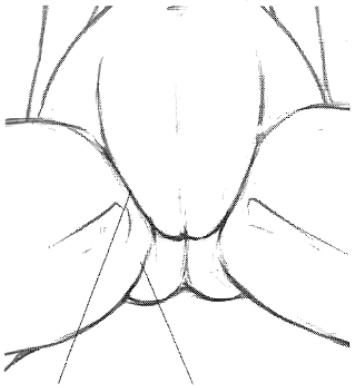
Shin

The spread legs from the previous page were from a more downwards angle. When the waist is thrust forward, the angle becomes more upward.



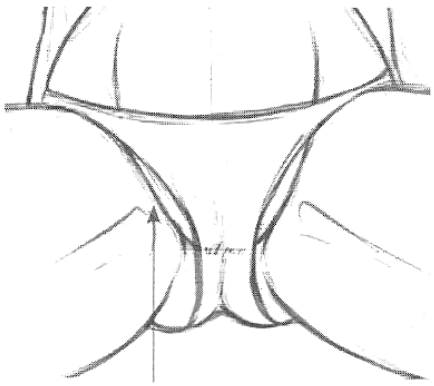
The thigh parts are more pronounced when you pay attention to how the knee connects to the shin.

Representing the Underwear (around the crotch)



Edge of the external oblique muscle, Groin line

Leg connection line

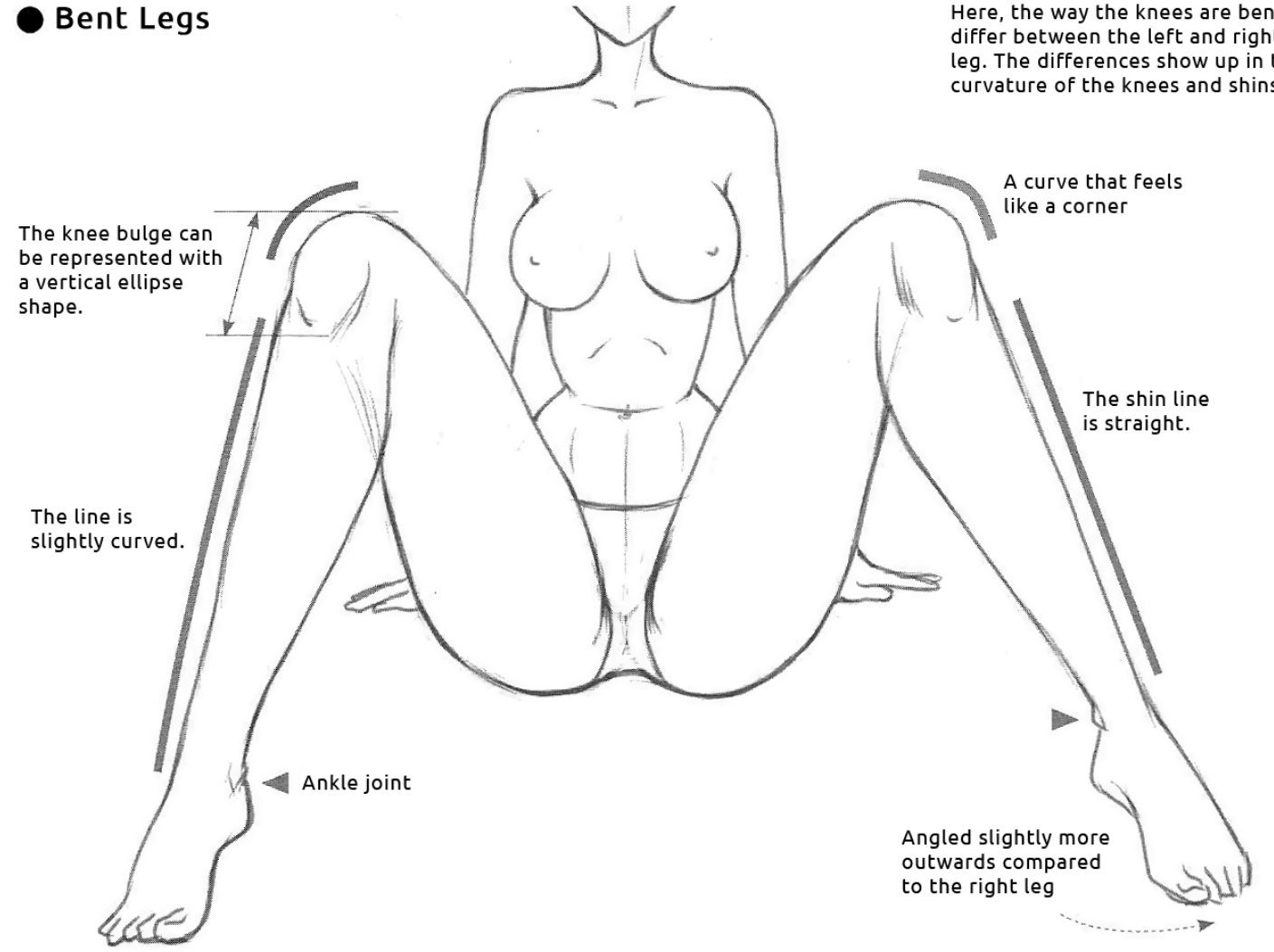


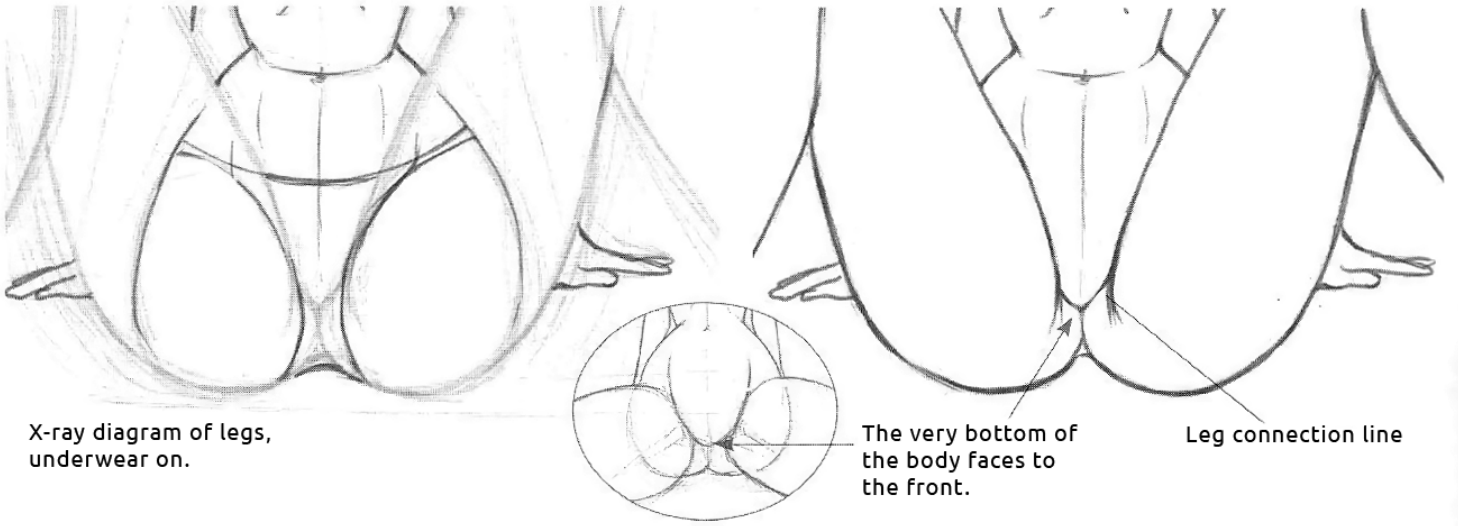
Leaving the groin line as is

Omitting the gron line and only using the leg connection line

● Bent Legs

Here, the way the knees are bent differ between the left and right leg. The differences show up in the curvature of the knees and shins.



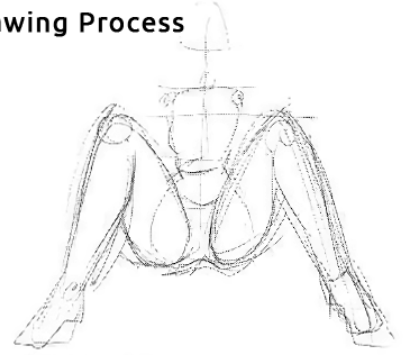


X-ray diagram of legs, underwear on.

The very bottom of the body faces to the front.

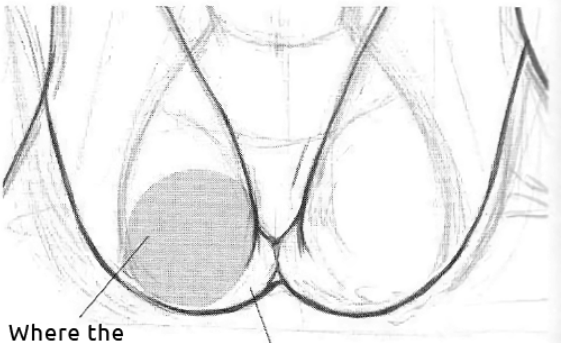
Leg connection line

Drawing Process



Outline: Draw the overall silhouette while capturing the joints.

Draw the parts of the body that are covered by the legs.

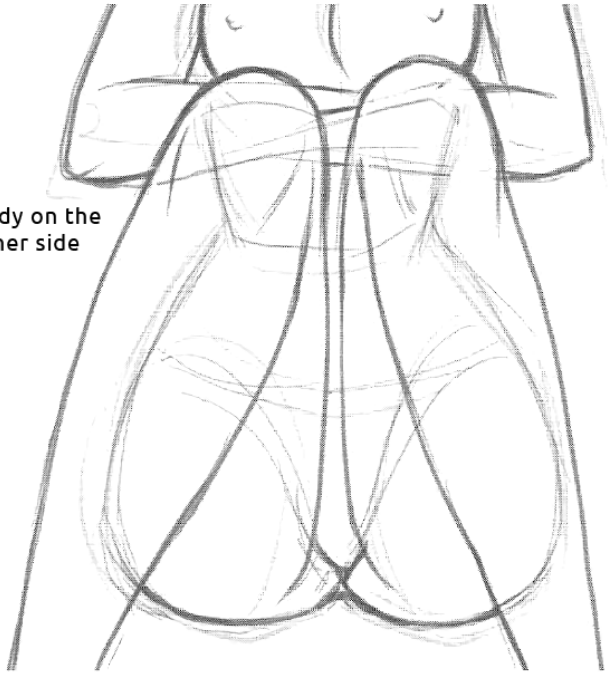


Where the legs are connected

Butt region

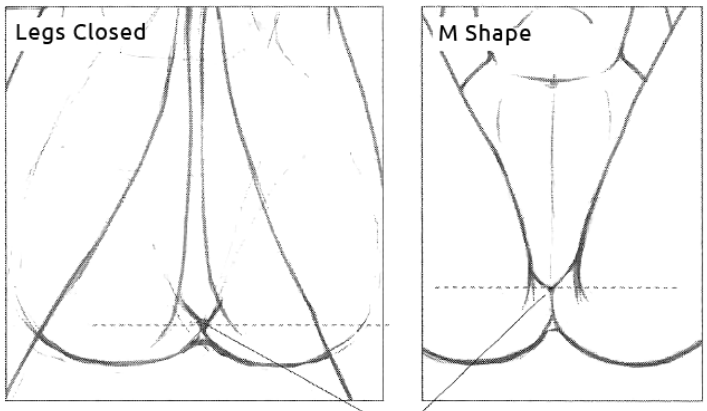
● Legs Closed

The knees make round silhouettes.



Body on the other side

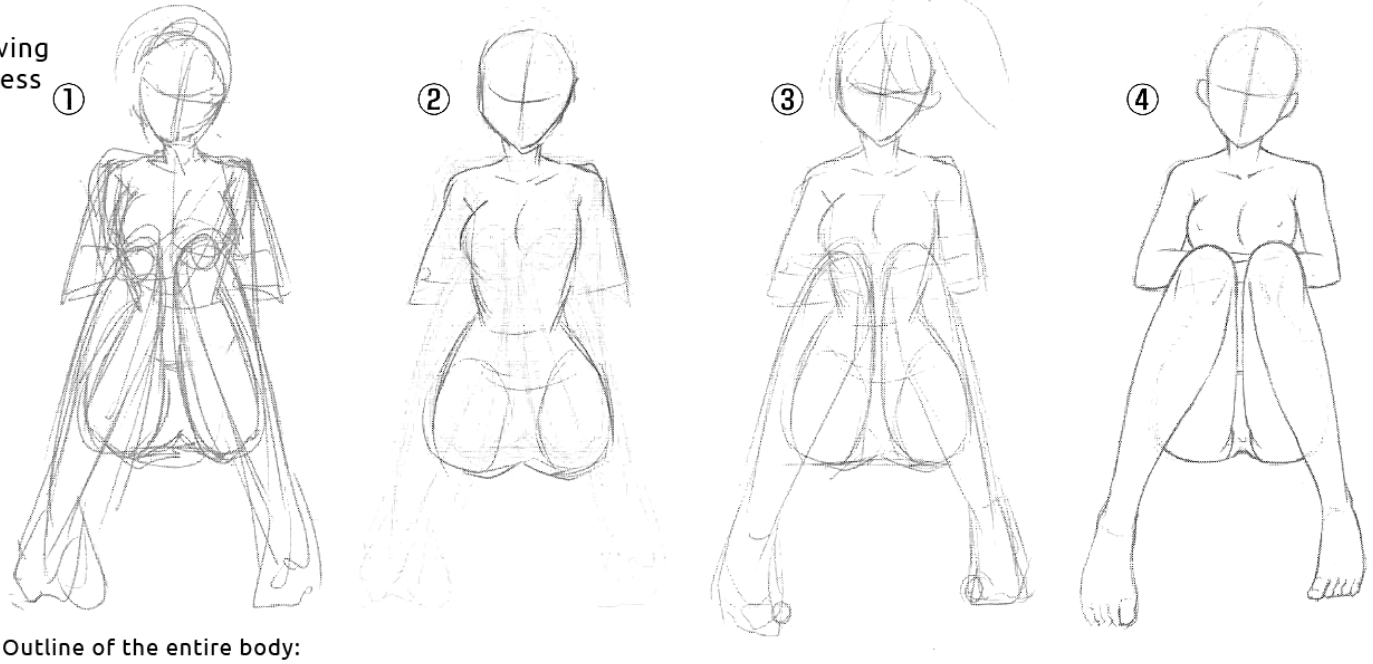
Differences With the M Shape



The upper body ends up getting raised a bit, causing the line along the leg connections to be lowered.

Lowest part of the upper body

Drawing Process



Outline of the entire body: Start with the idea of the pose.

Draw the upper body.

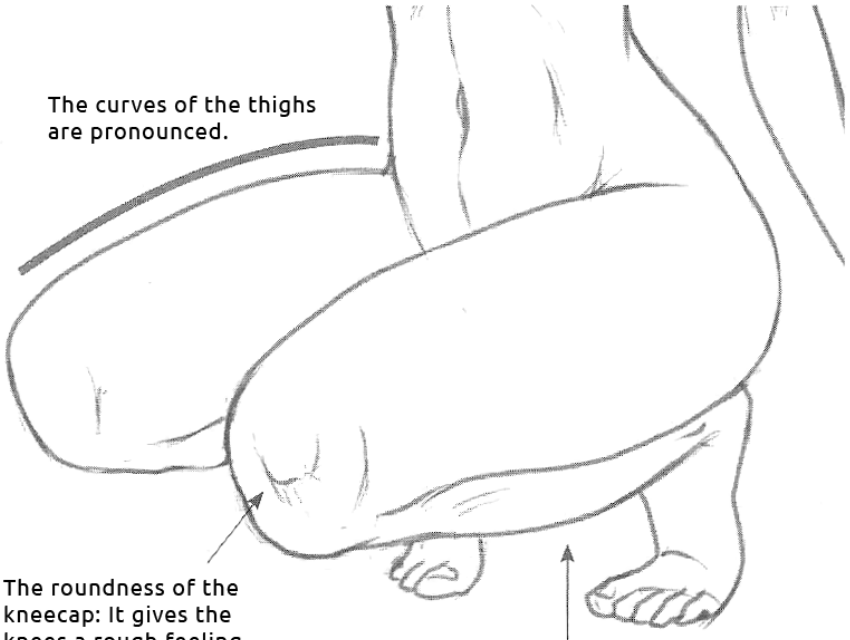
Roughly draw out the legs.

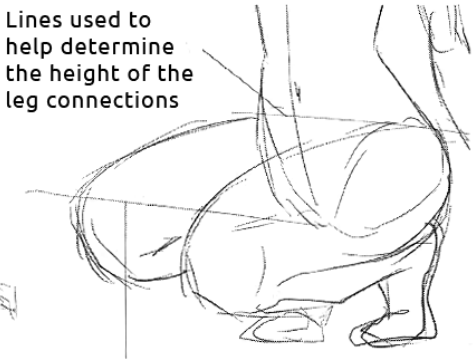
Finish the linework.

Squatting, One Knee Up, Kneeling

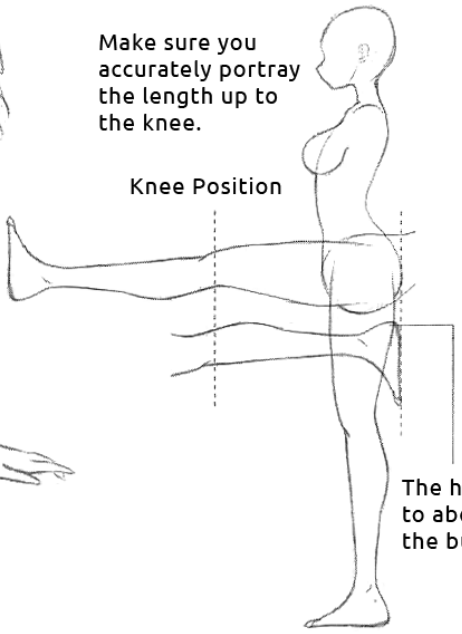
Focus on the representation of the thighs, calves, and knees.

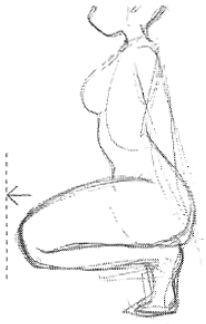
● Squatting - 45° Angle

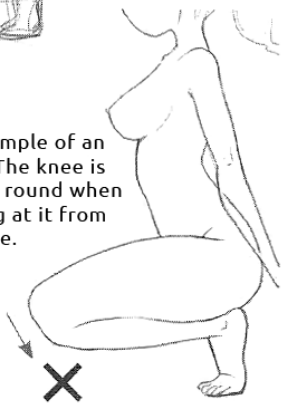




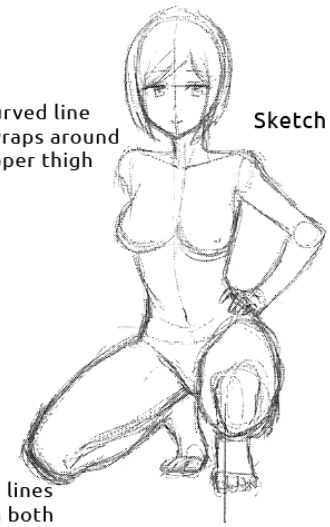
● Squatting - Side

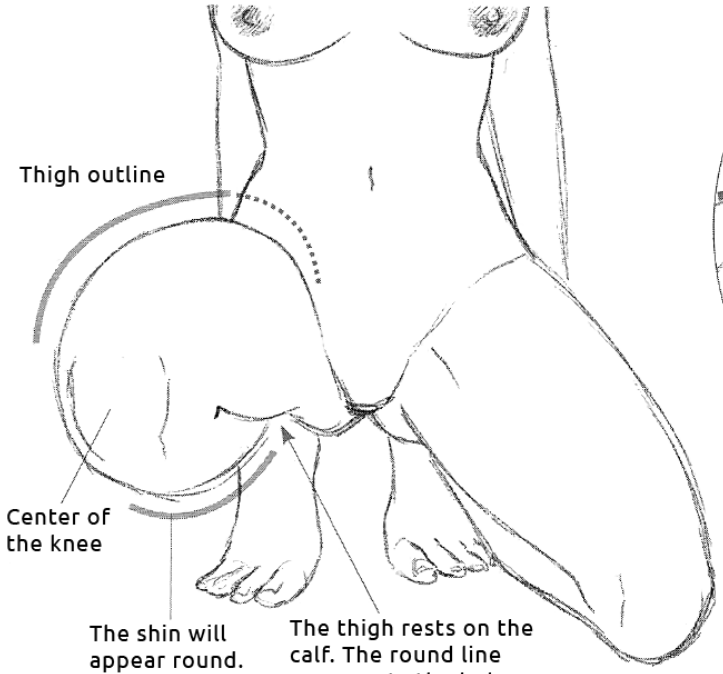


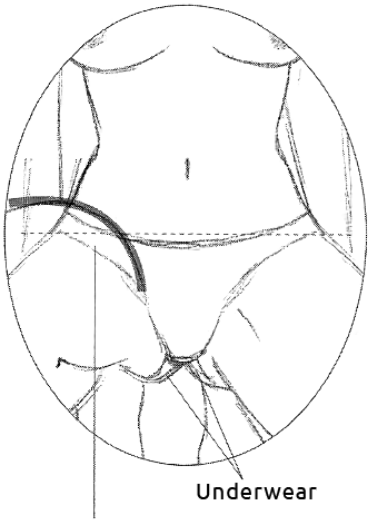




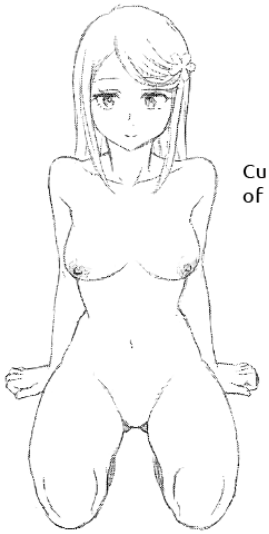
● One Knee Up

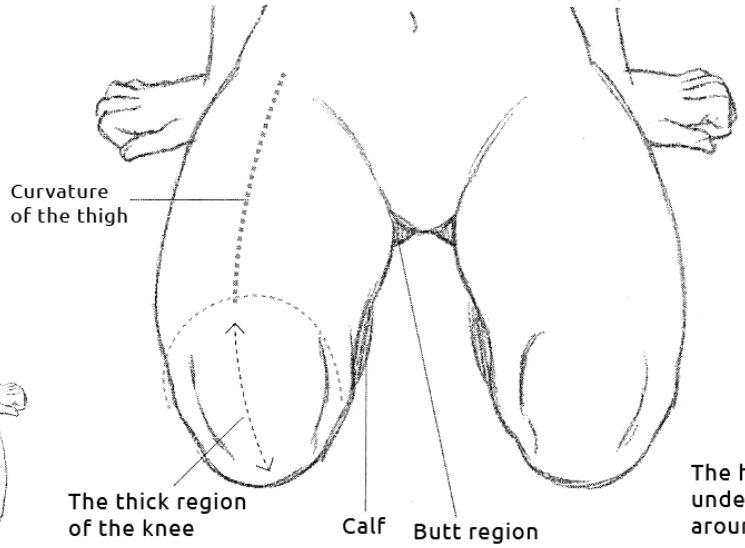


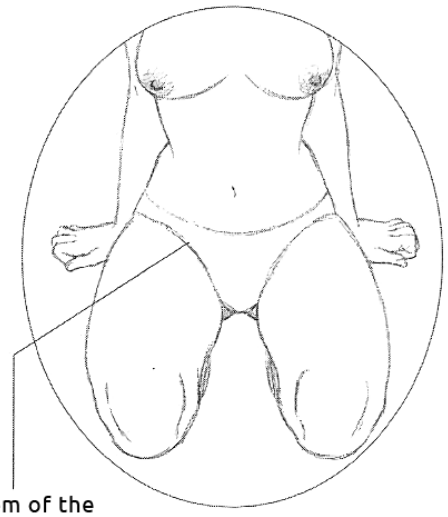




● Kneeling



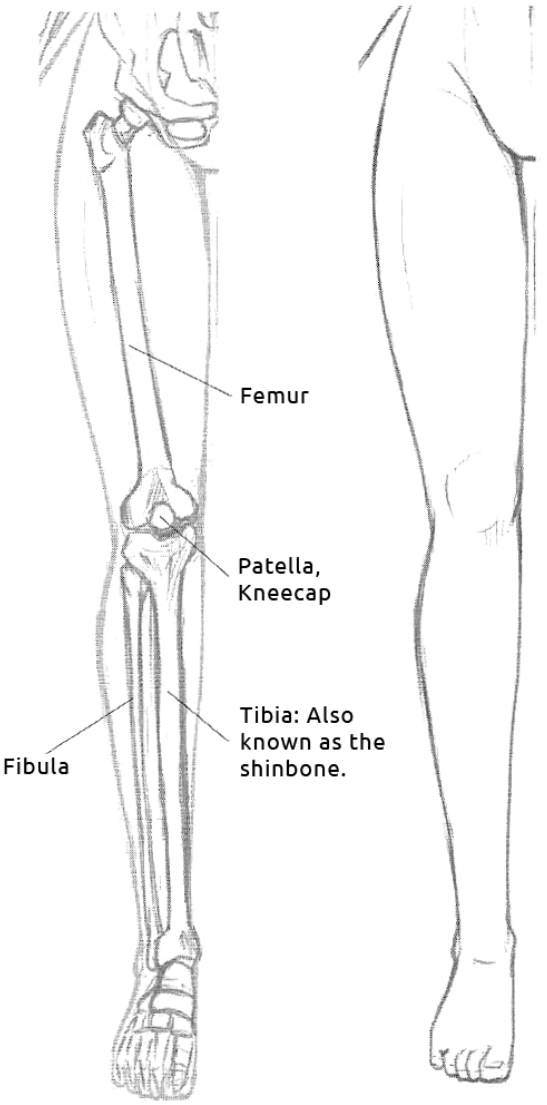


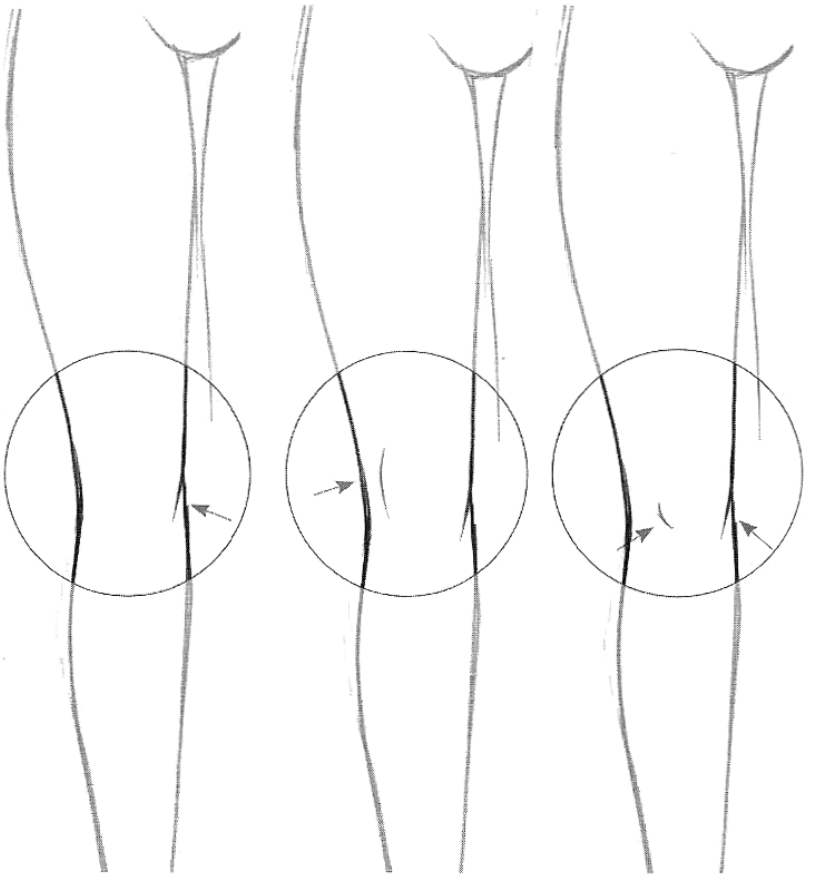


Bone Structure and Leg Lines

Let's take a good look at the representation of legs: mainly the knees, shins, and thighs.

Knee Representation

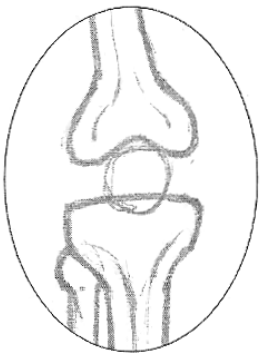




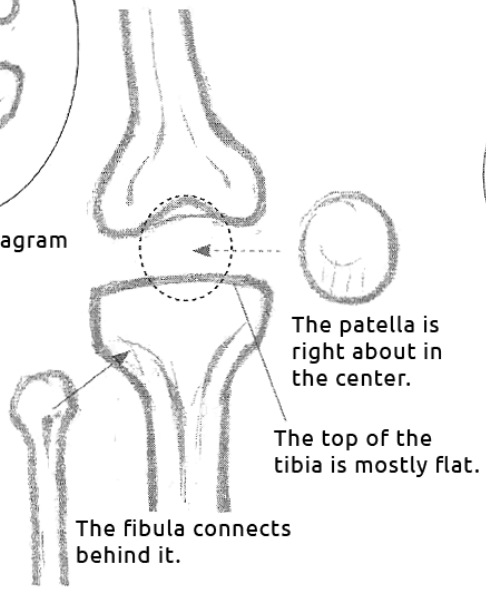
The simple type, where the femur is represented with just a little crease

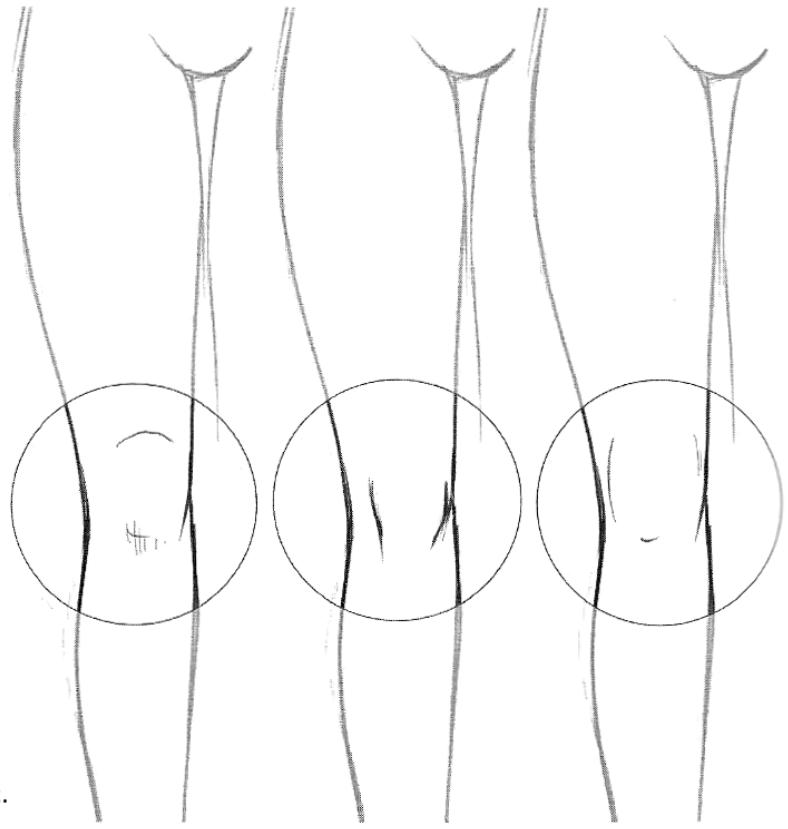
The type where the side of the bone is drawn

The type where the lower edge is drawn



Knee Joint Diagram



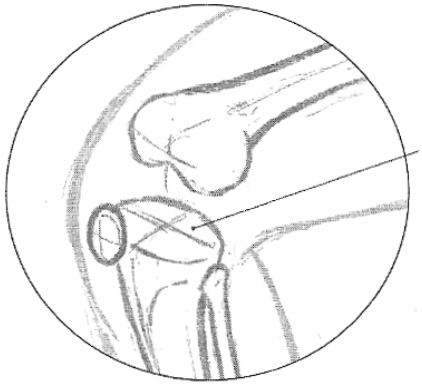


The type where the upper and lower surrounding edges are drawn

The type where both sides are clearly drawn in

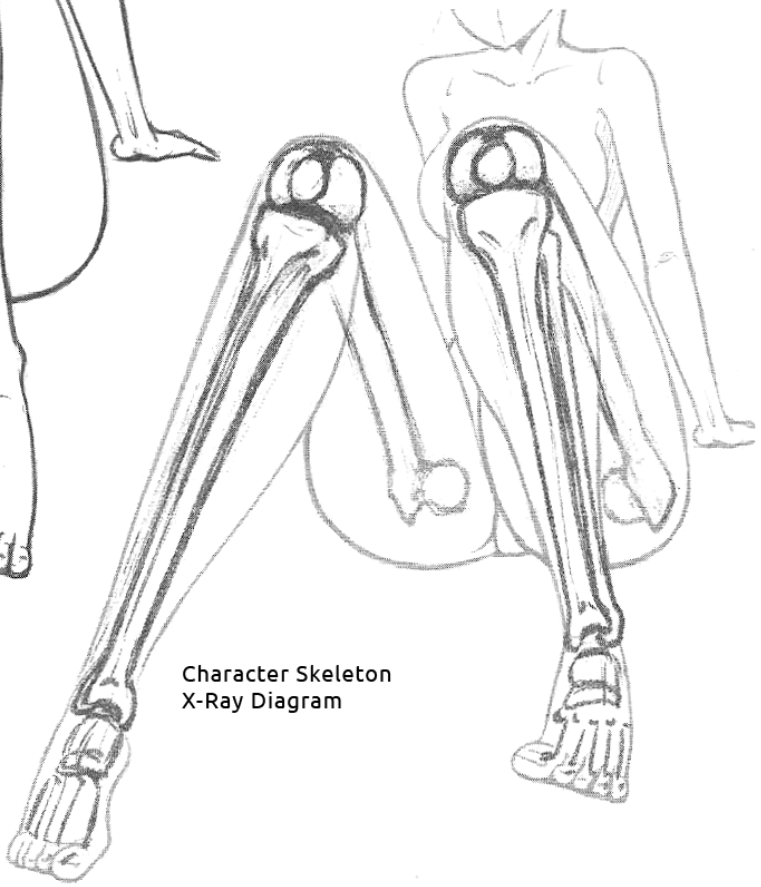
The type where the entire bone is encompassed into somewhat of a rectangle shape

Relaxed Pose With Both Knees Raised



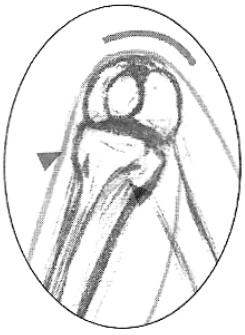
X-Ray Diagram of Bent Knee

The dips in the sides of the knee and shin are emphasized.

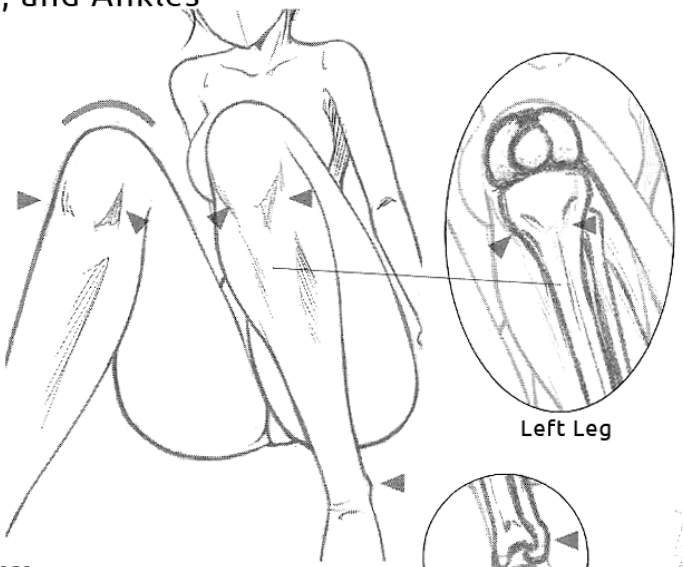


Character Skeleton X-Ray Diagram

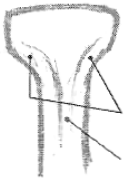
● Knees, Shins, and Ankles



Right Leg



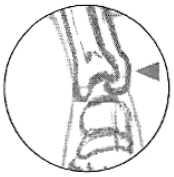
Left Leg



Dips in here.

The center portion here juts out.

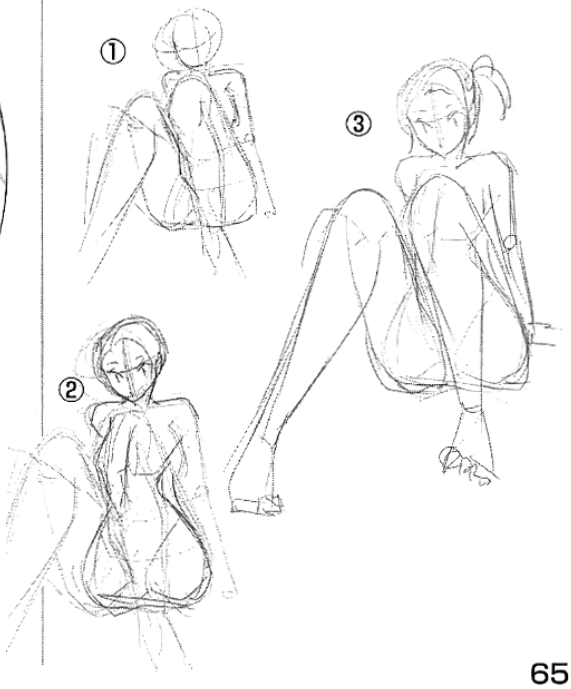
Fibia



Ankle

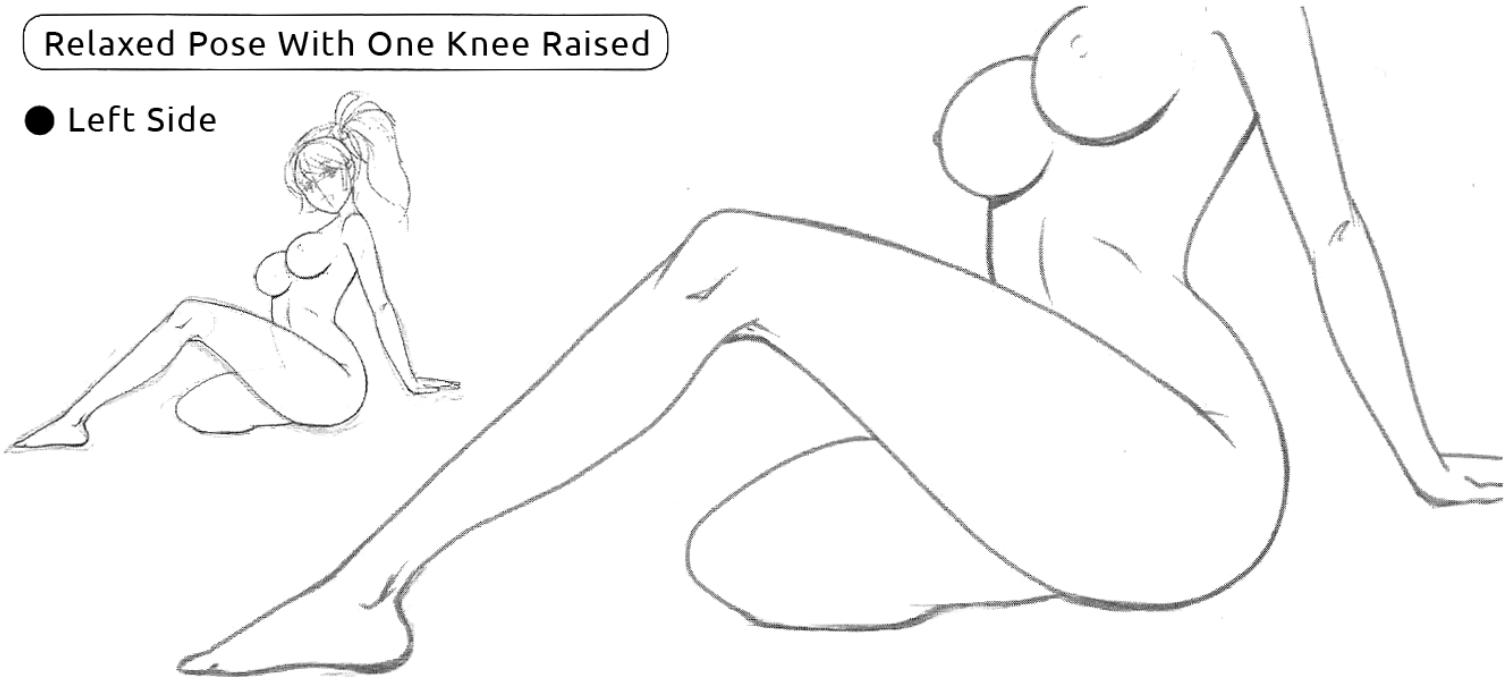
Drawing Process

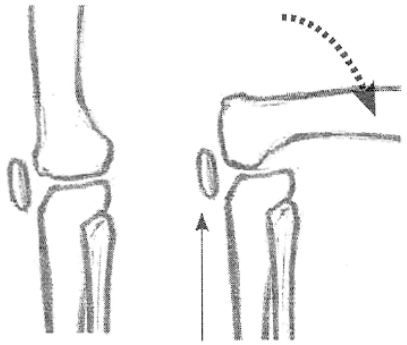
Sketch the overall image, flesh out the body, then flesh out the legs.



Relaxed Pose With One Knee Raised

● Left Side

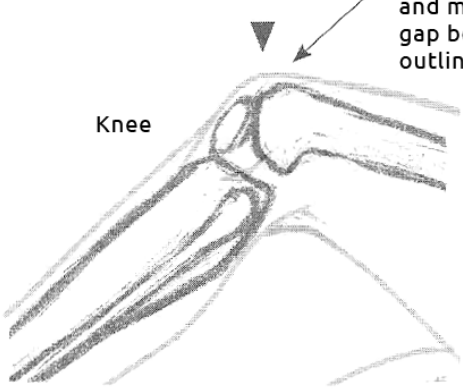


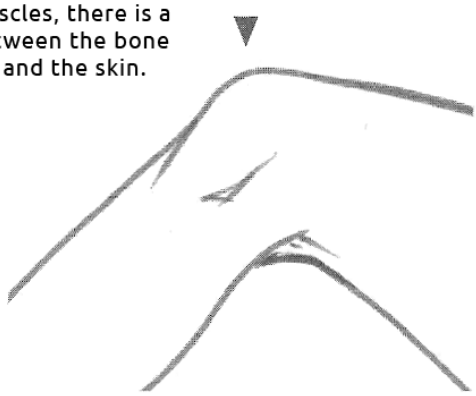


The patella does not move.

Since the bones are covered with tendons and muscles, there is a gap between the bone outline and the skin.

Knee

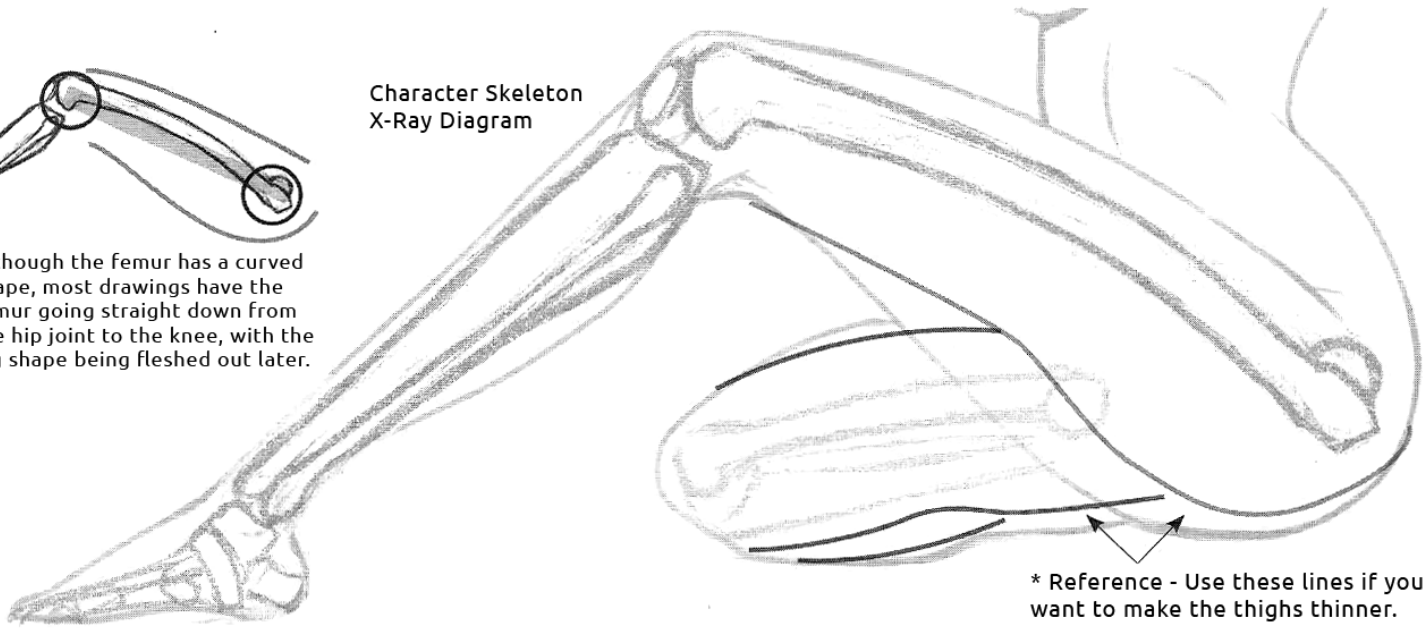




Ankle

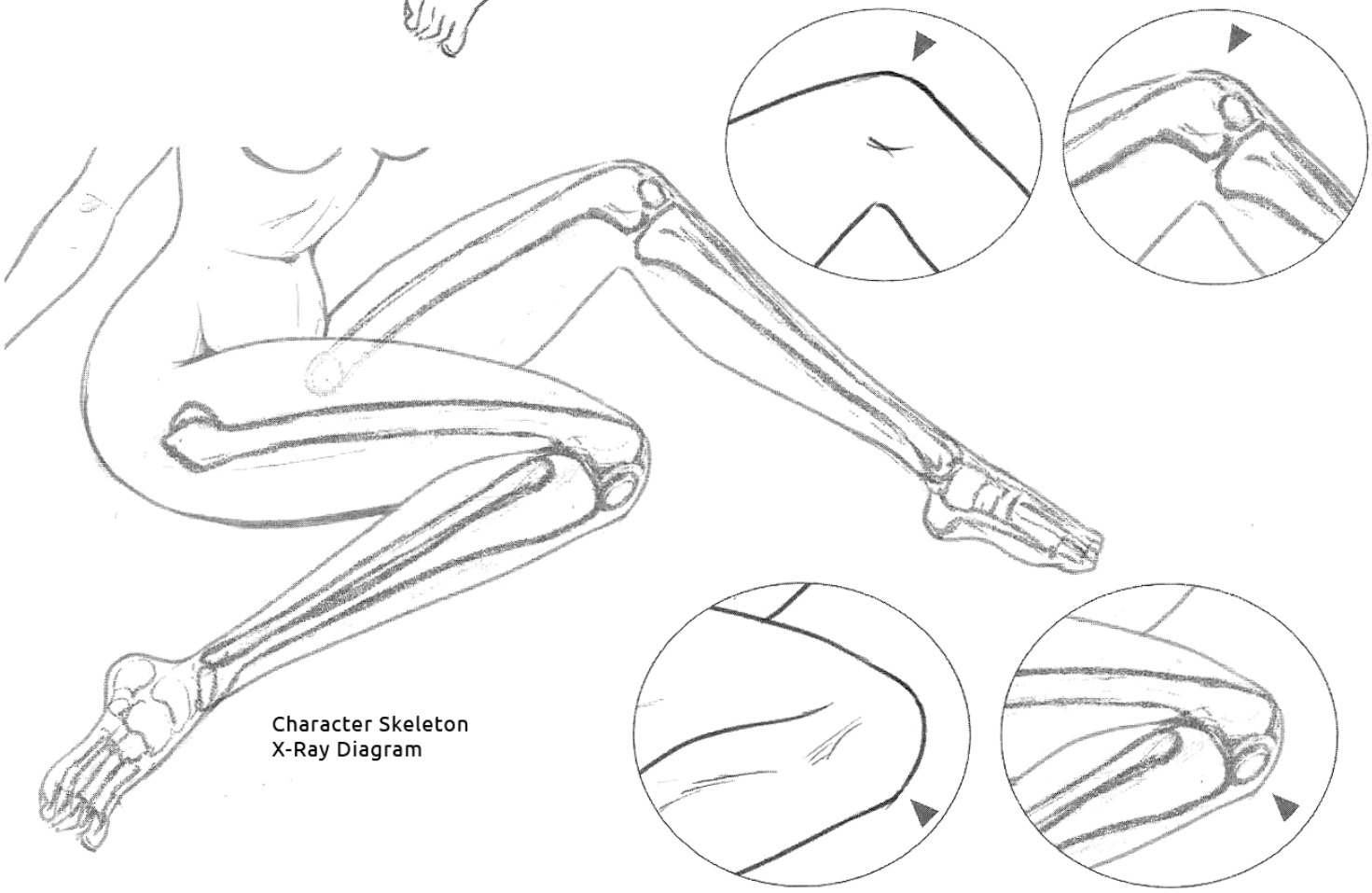
Although the femur has a curved shape, most drawings have the femur going straight down from the hip joint to the knee, with the leg shape being fleshed out later.

Character Skeleton X-Ray Diagram



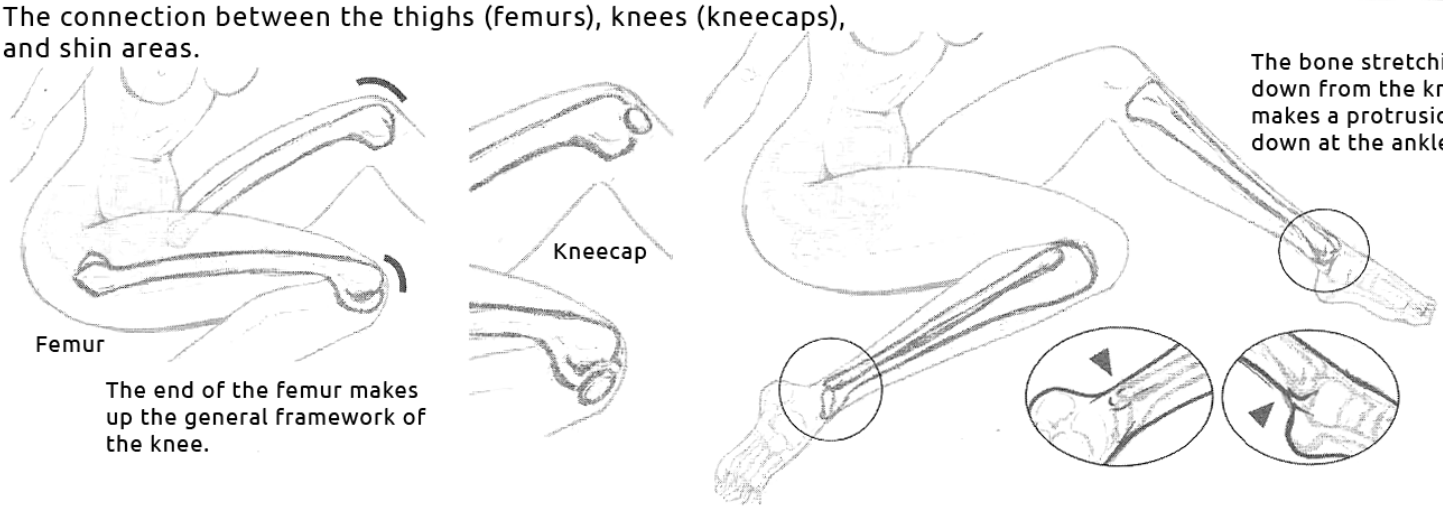
* Reference - Use these lines if you want to make the thighs thinner.

● Right Side



Character Skeleton
X-Ray Diagram

The connection between the thighs (femurs), knees (kneecaps), and shin areas.



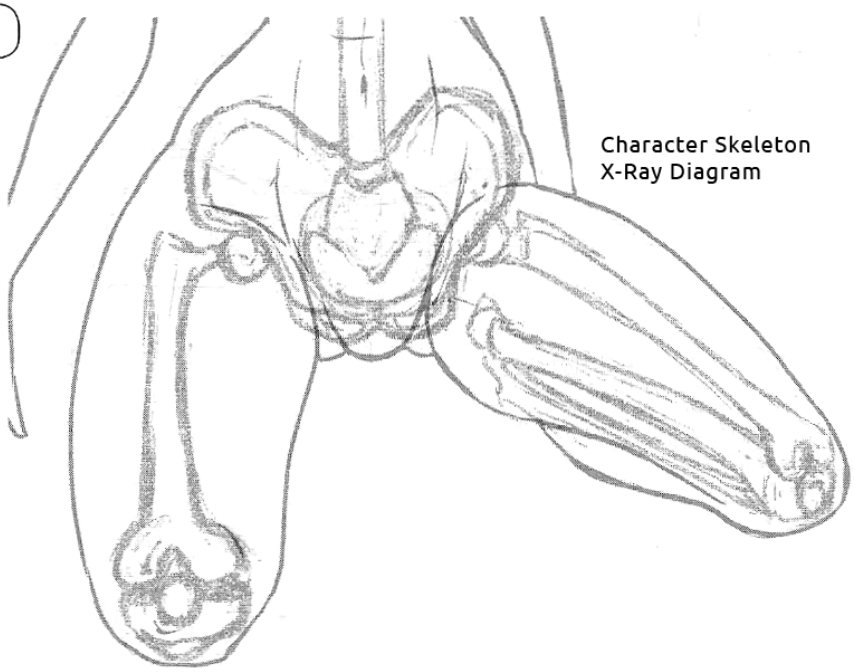
Femur

The end of the femur makes up the general framework of the knee.

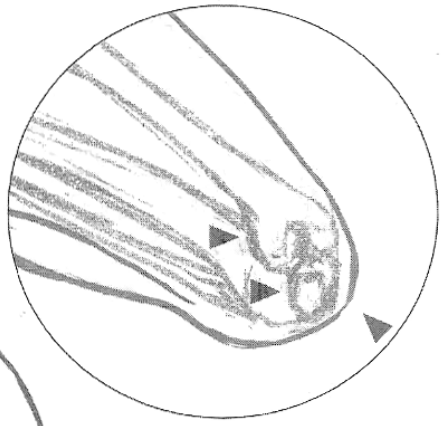
Kneecap

The bone stretching down from the knee makes a protrusion down at the ankle.

Kneeling With Knees Spread Out

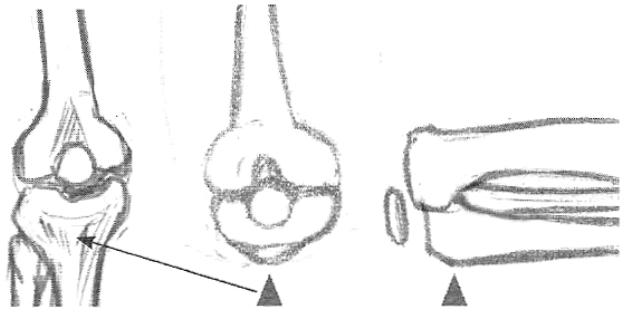


Character Skeleton
X-Ray Diagram



Draw the knee outline while keeping the edges of the bone and kneecap in mind.

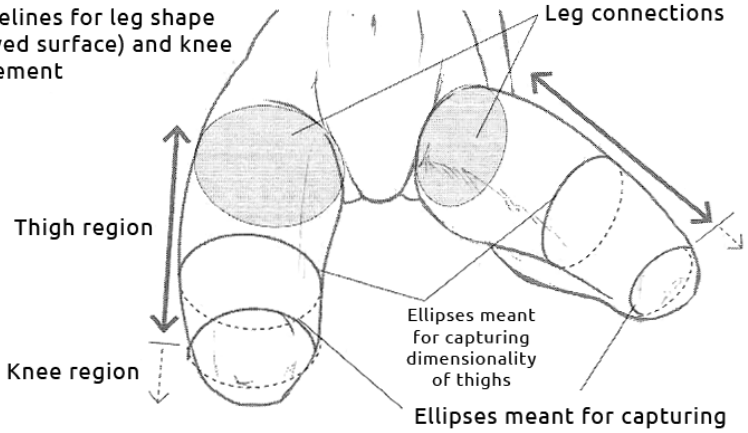
How the bones look when the knee is bended



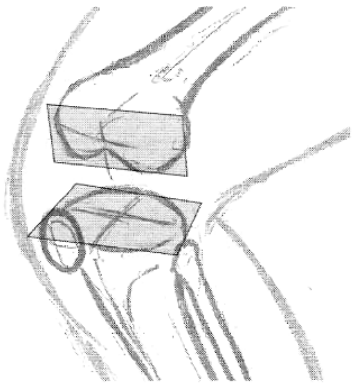
Normal position Bent position Side view

Guidelines for leg shape (curved surface) and knee placement

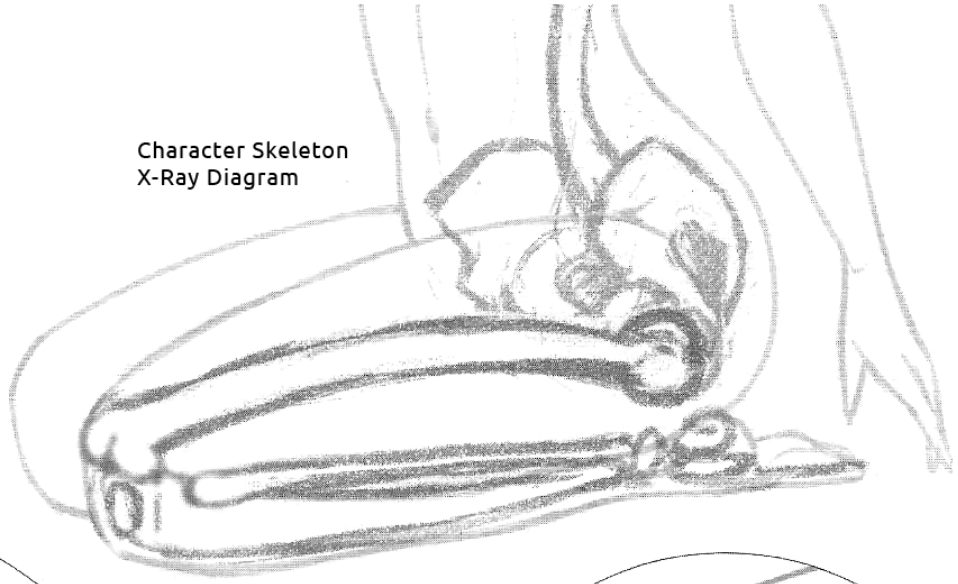
Leg connections

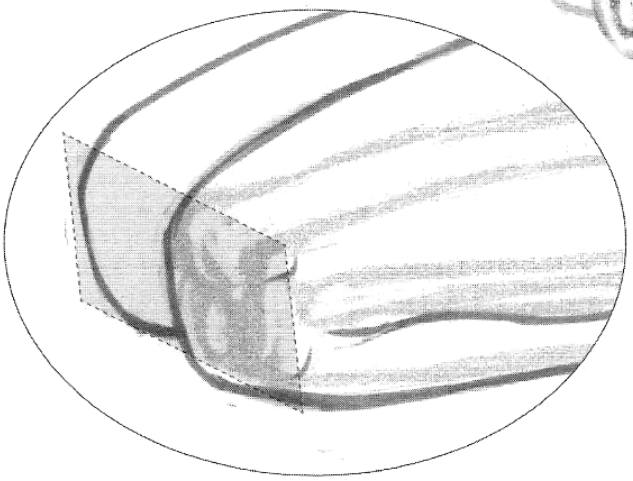


Kneeling

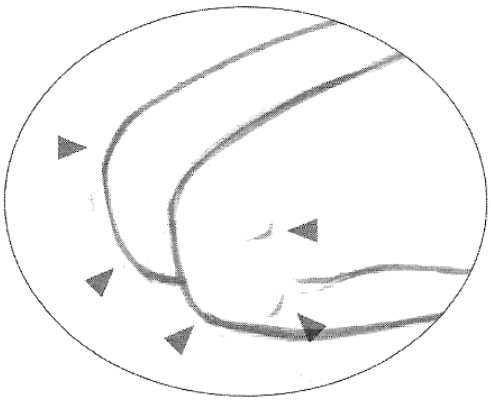


Character Skeleton
X-Ray Diagram



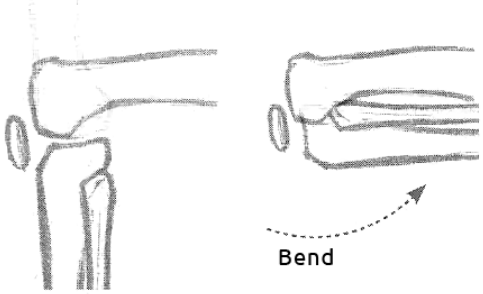


From a 45° angle, the knee will have more of a rectangular silhouette.

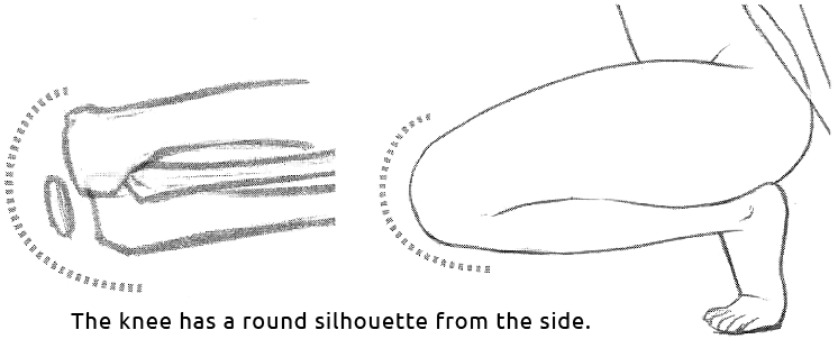


Rounding out the corners

Side view of bones



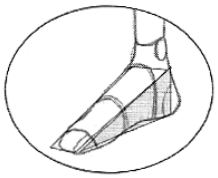
Bend



The knee has a round silhouette from the side.

Drawing Ankles and Feet

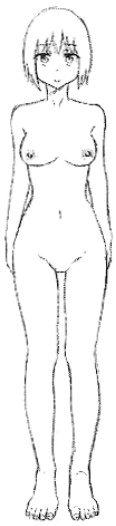
Draw while taking a good look at how the feet connect with the body and legs in various poses.

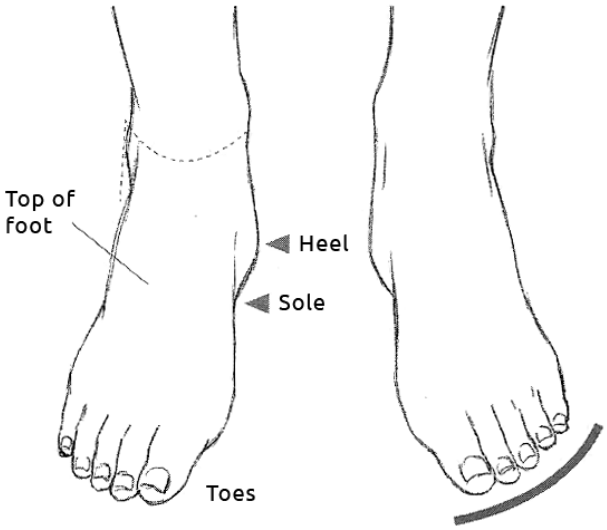


Think of the feet as triangular building blocks.

Defining Characteristics of Feet

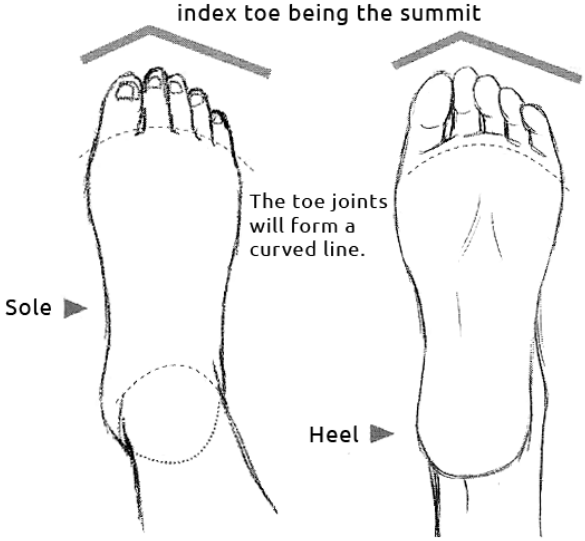
1. The silhouette of the toes changes.





When looking at the toes of someone in front of you

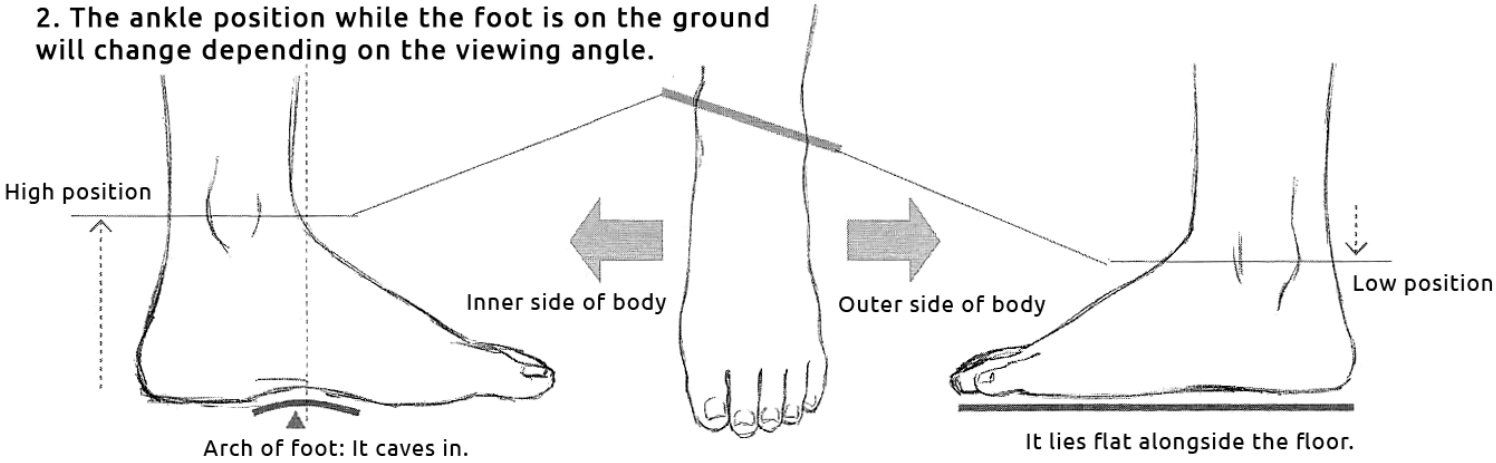
A mountain shape with the index toe being the summit



When looking down at your own feet

Bottom of foot

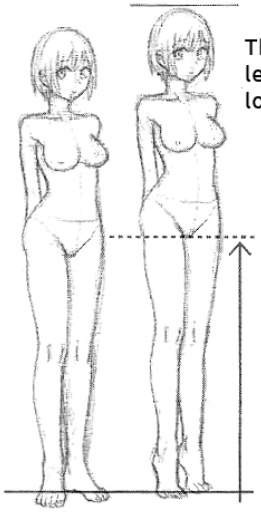
2. The ankle position while the foot is on the ground will change depending on the viewing angle.



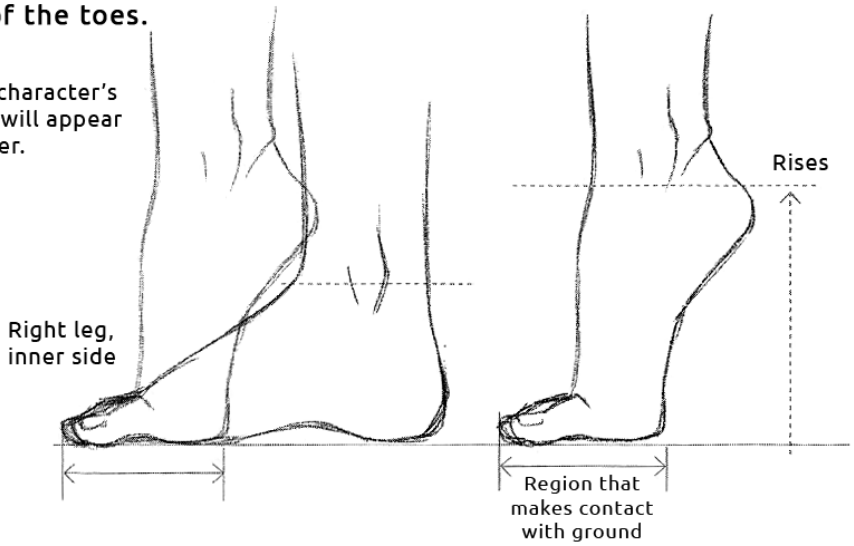
Arch of foot: It caves in.

It lies flat alongside the floor.

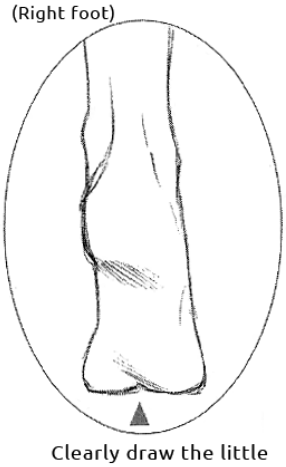
3. The body's height will change when standing on the tip of the toes.



The character's legs will appear longer.



From behind
(Right foot)



Clearly draw the little gap that shows up in the region that touches the ground.

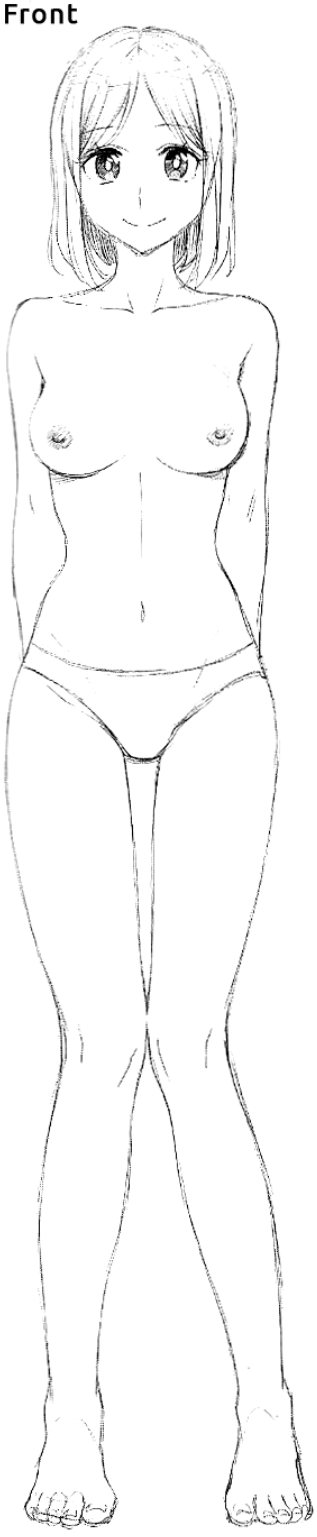
* One would actually literally stand on the tip of their toes when performing ballet, but most people would stand on their toes like this.

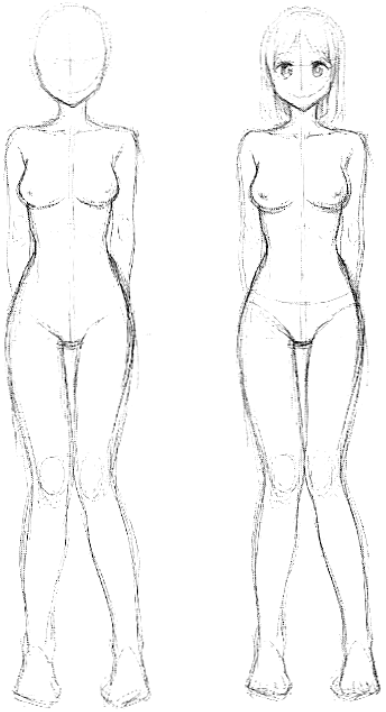
Drawing Feet and Ankles in Various Poses

Let's look at the process of drawing a character's feet.

Standing Pose

● Front

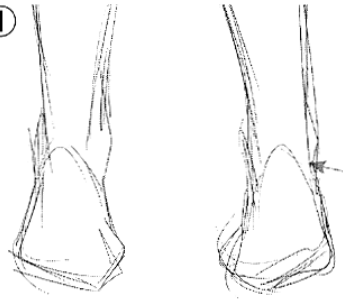




1. Rough sketch: Draw the general idea of the entire body's pose.

2. Finish up the outline by filling in things like the hair and face.

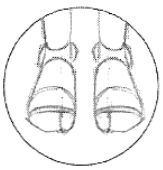
①



Rough sketch: Roughly draw out the general idea of the ankle shape.

Draw the feet by combining shapes together, the connection part should feel like a hook.

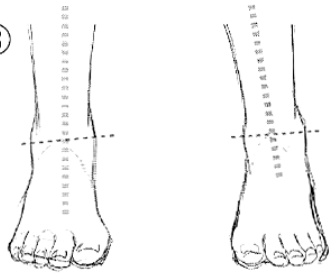
②



Reference - Form Model

Roughly draw out the toes.

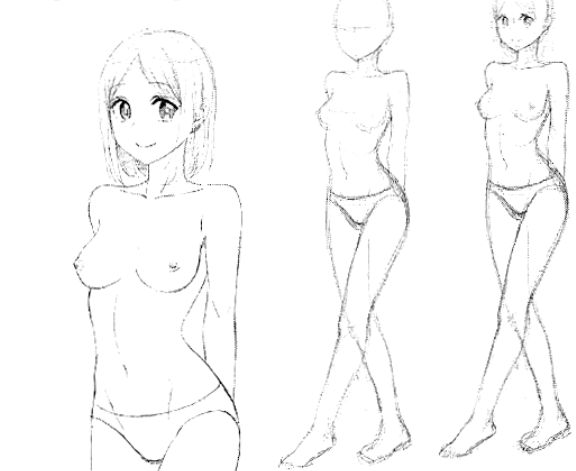
③



The heels are slightly raised. The feet are in a diagonal direction as well, so fine-tune the ankles while keeping in mind the feet aren't completely straight up.

The area from the ankle down is facing straight forward.

● 45° Angle



①

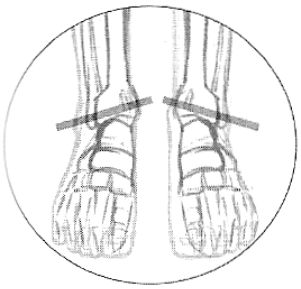
Draw the silhouette of the feet while trying to keep it in line with the overall image of the body.

②

Roughly draw in the toes.

③

Detail the toes and finish up by drawing the ankle lines.

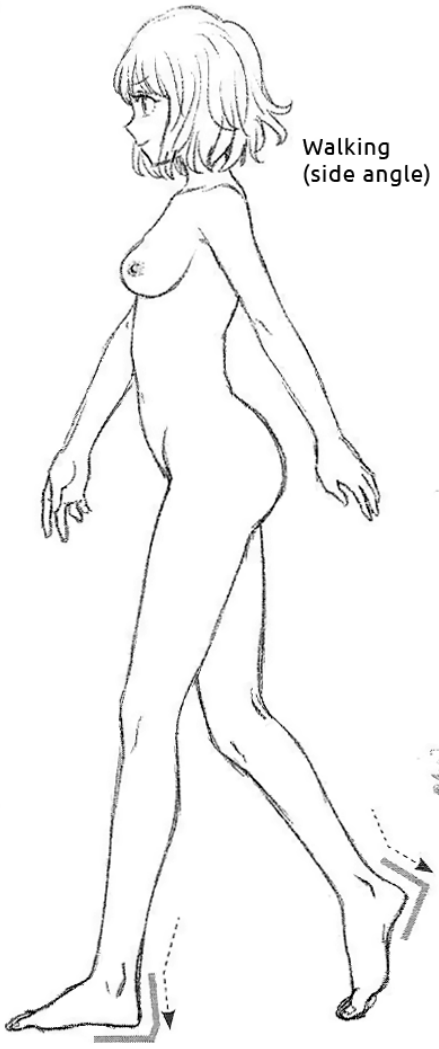


The ankles tilt upwards towards the inner side, so remember not to make them line up perfectly when the feet are lined up together.

Drawing Legs From Various Angles

Standing Pose (slightly upturned angle)

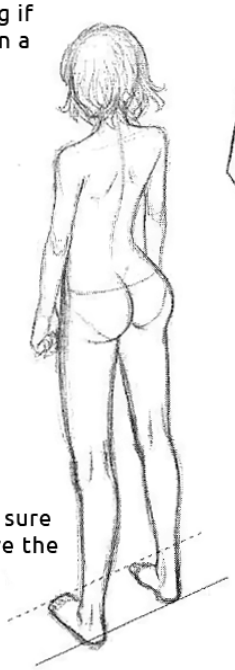
The character will look like it has more of a stable footing if the feet are drawn a bit bigger.



Walking (side angle)

It's important to make sure the heels jut out from behind the ankles.

Standing Pose (downwards angle)



Try to make sure both feet are the same size.

Put a shadow under the heel.

A line representing the underside of the foot.

Walking (backside)

Achilles Tendon

Chapter 3

Body Texture Is the Key to Bringing Out the Softness in a Female Character's Body

Texture and Curves

Let's draw while keeping in mind the defining features of a girl's body

Texture and Roundness Representation

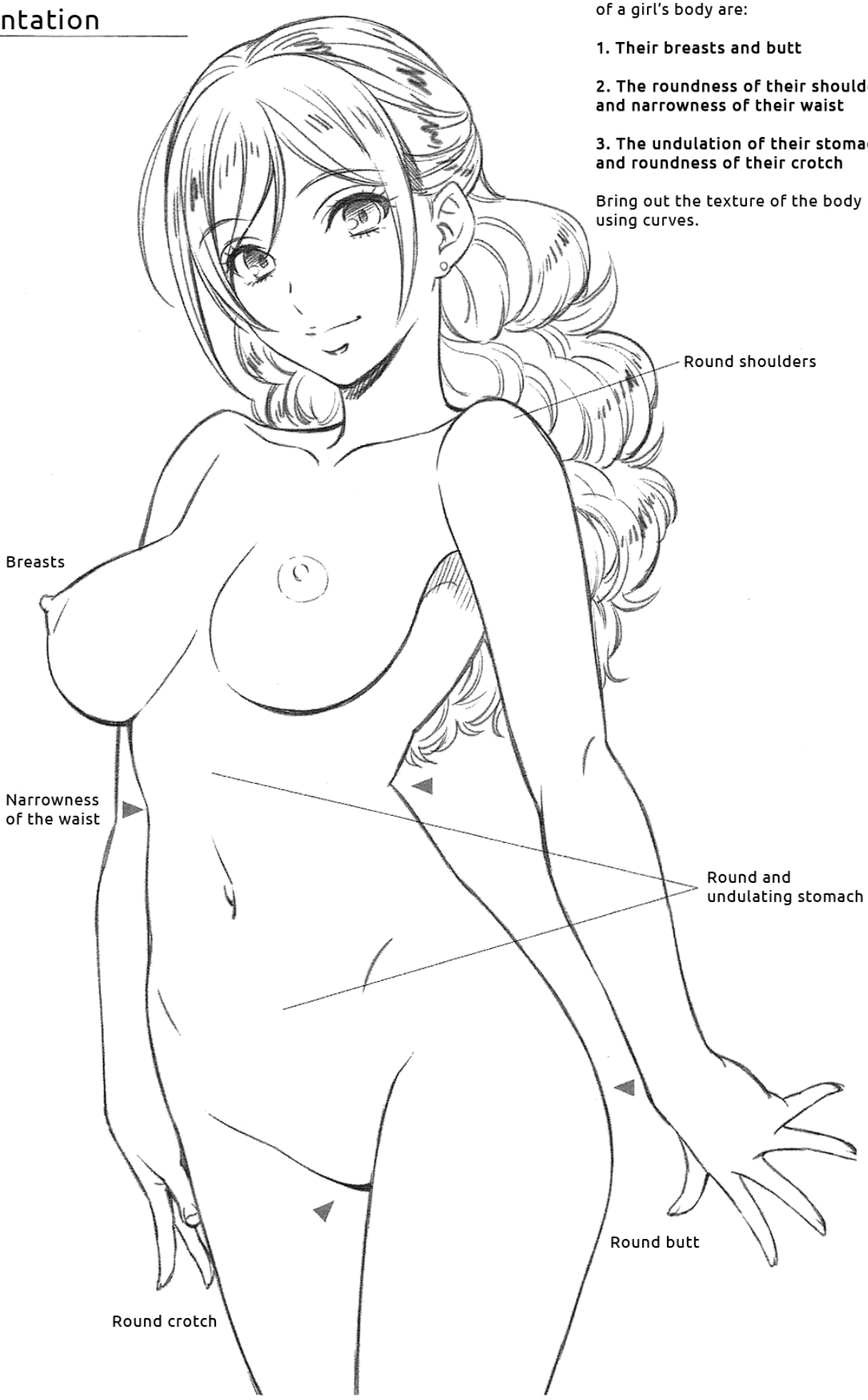
The key points to the suppleness of a girl's body are:

1. Their breasts and butt

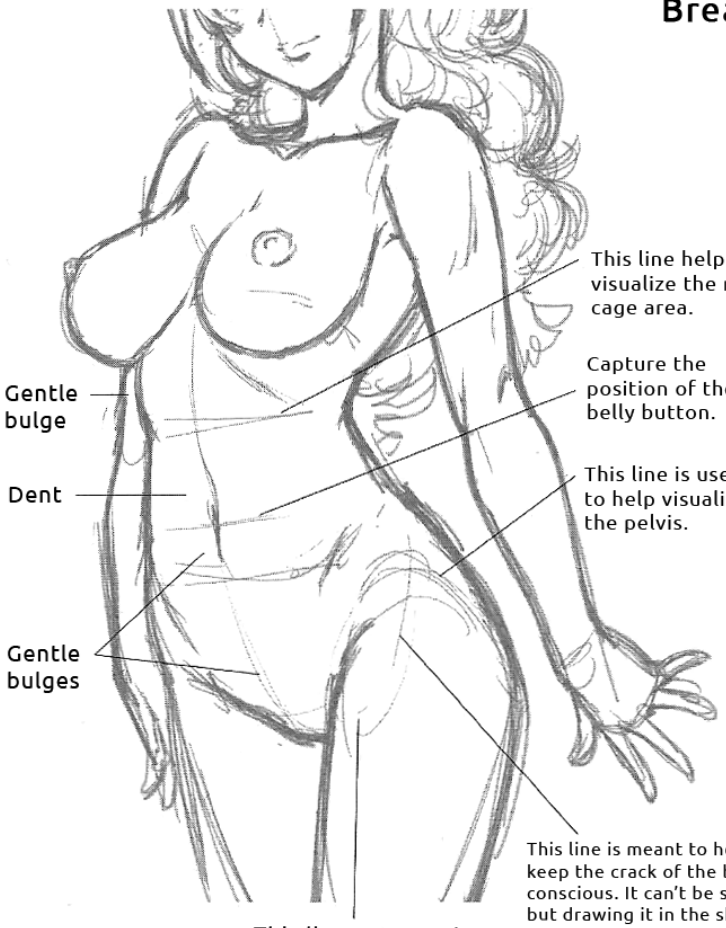
2. The roundness of their shoulders and narrowness of their waist

3. The undulation of their stomach and roundness of their crotch

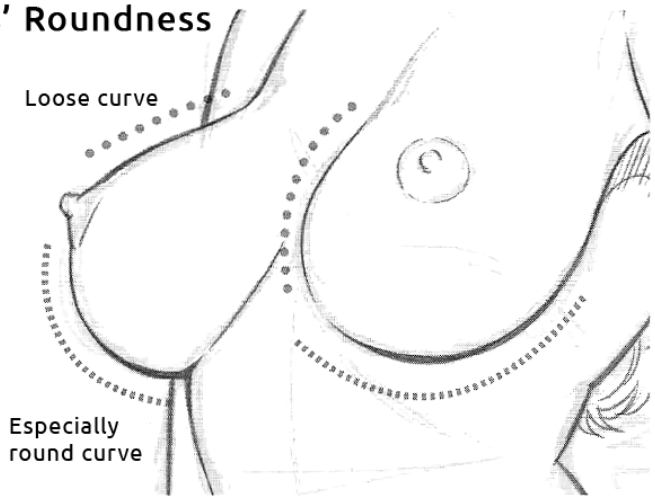
Bring out the texture of the body using curves.



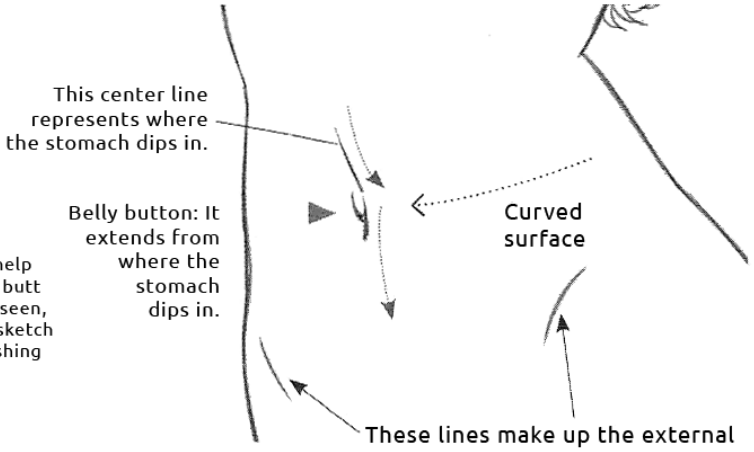
● Body's Curves



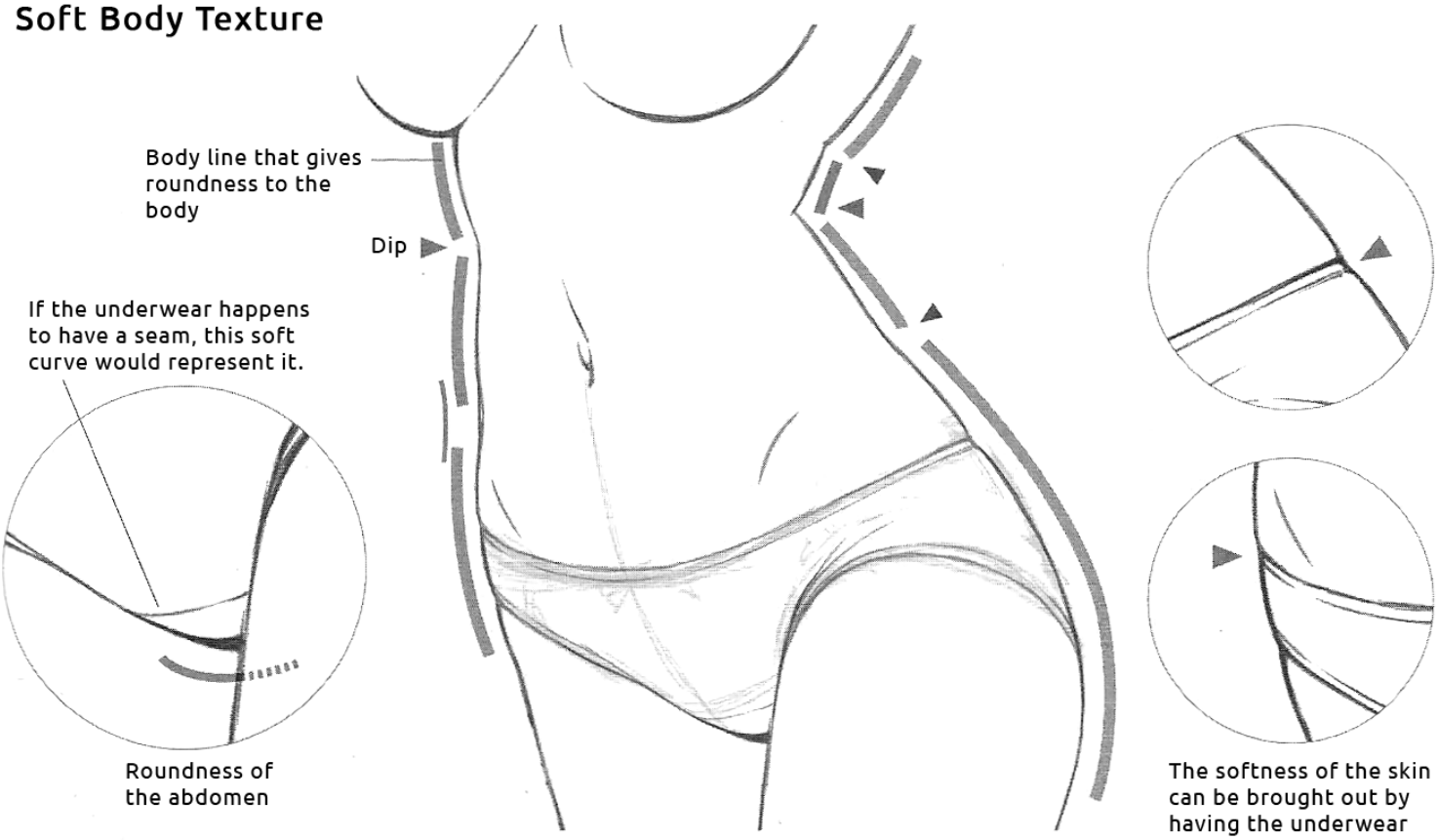
The Curves That Make up the Breasts' Roundness



Drawing an Undulating Stomach



The Curves and Dips That Establish Soft Body Texture

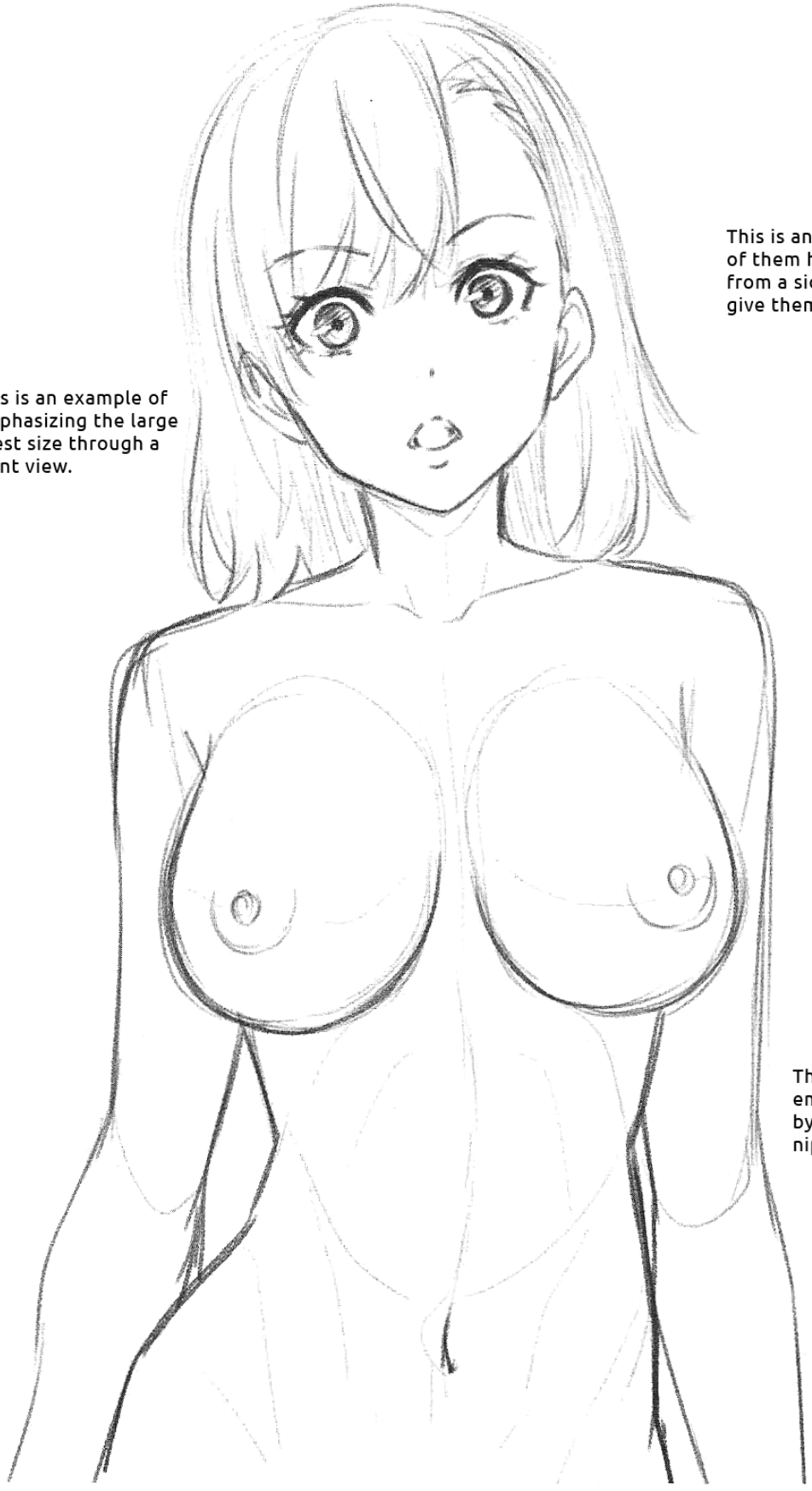


Drawing Breasts

Let's take a look at the typical sizes and shapes breasts are usually drawn in, as well as how to bring out their softness.

Typical Representations of Breasts

There are many different ways of emphasizing the appeal of breasts, whether it be through their shape, size, or movement.



This is an example of emphasizing the large chest size through a front view.

This is an example of them hanging out from a side view to give them volume.

This is an example of emphasizing the nipples by playing around with the nipple placement a bit.

Breast Transformation

This is an example of breasts changing shape by being pressed together with arms. This represents the softness of the breasts.

Size and Shape

This is an example of emphasizing the fullness of the breasts by putting them at an angle that makes them asymmetrical.

Upwards Angle

Emphasizes the supple underside of the breasts.

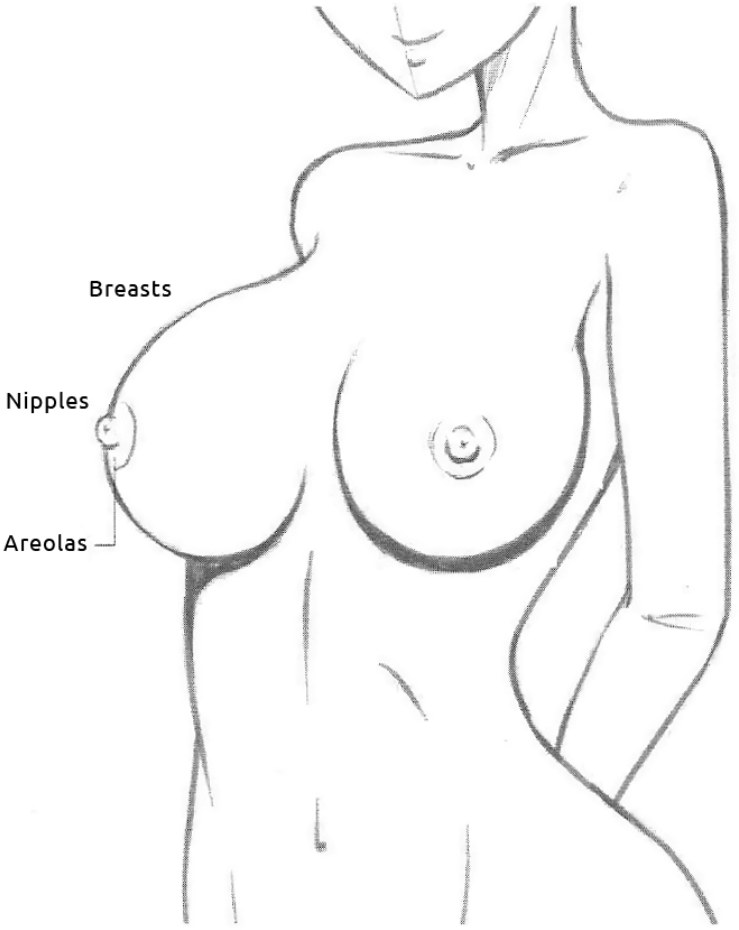
Breast Movement

An example of the breasts bouncing heavily.

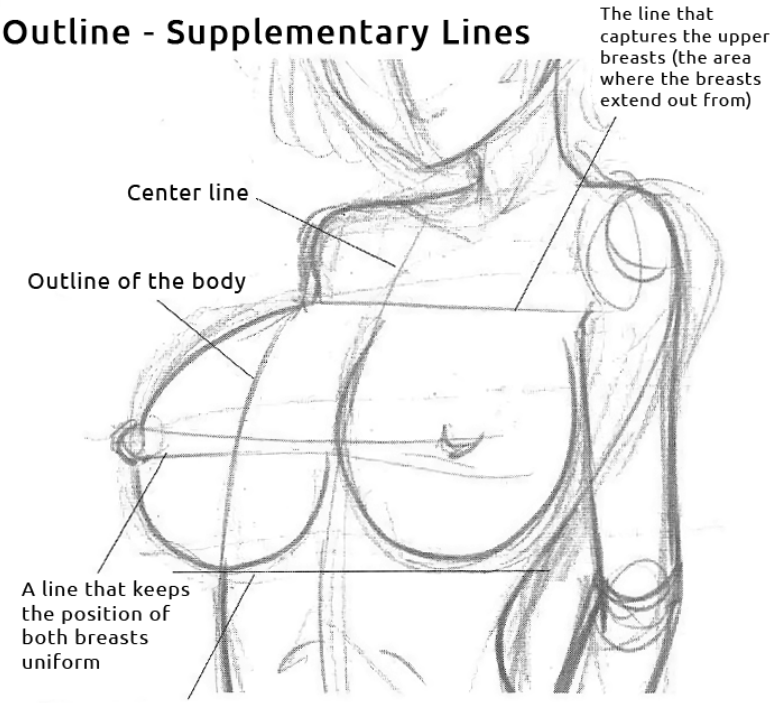
Breast Features

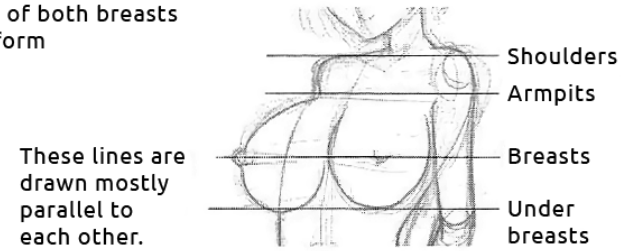
Let's take a look at the various positionings, shapes, and sizes of breasts.

Drawing Tips, Positioning, and Names

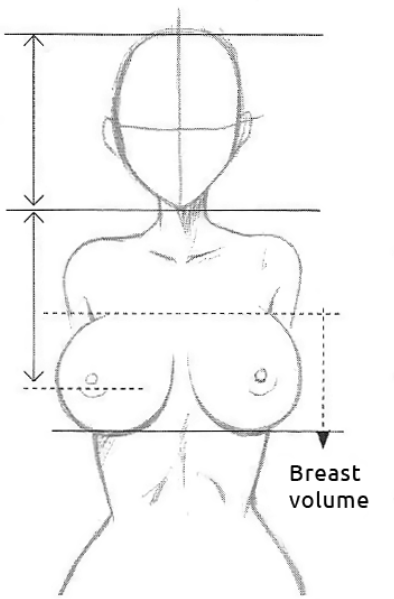


Outline - Supplementary Lines

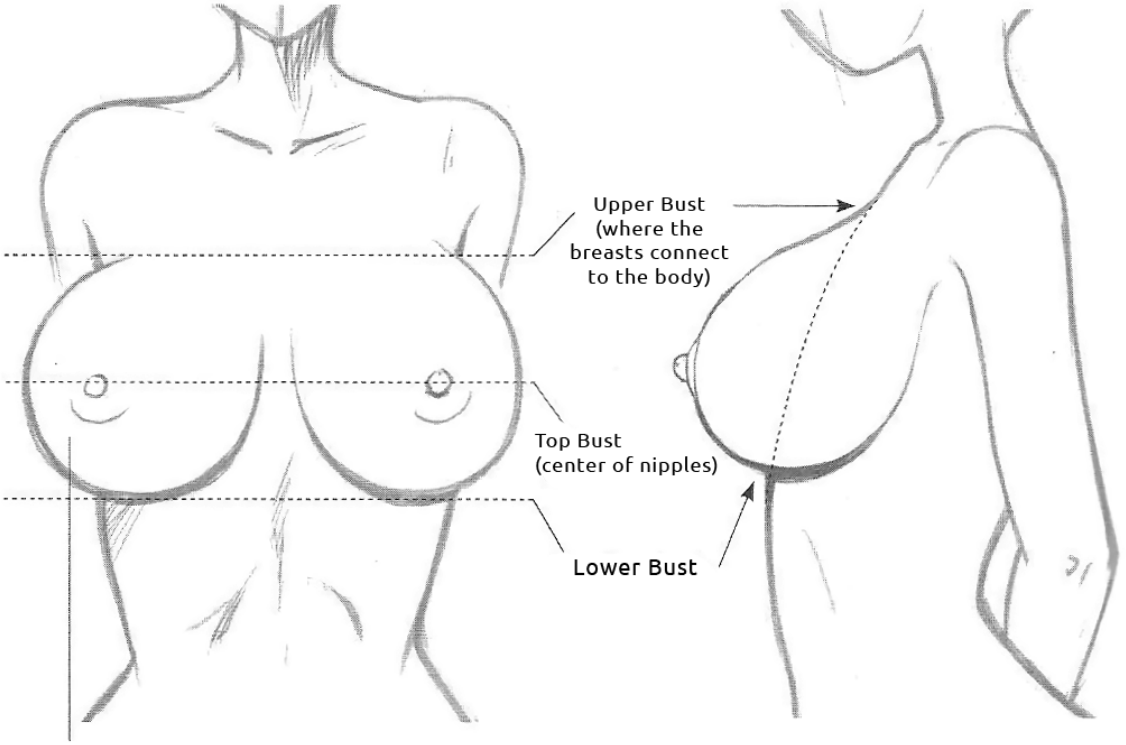




● Balance and Terminology



Depending on the designer's preference, the breasts can be freely moved up or down. The size can also differ depending on preference and needs.



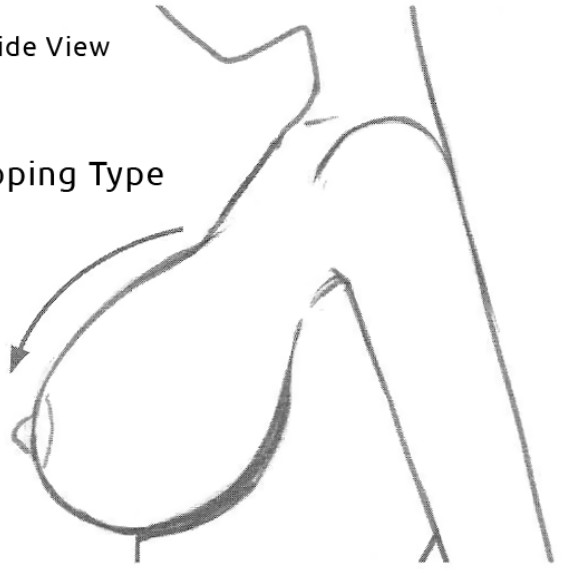
The region below the nipples is called the underboob.

Breast Shape

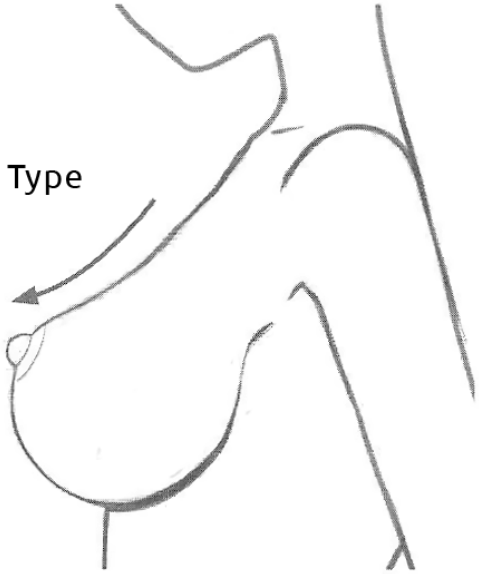
There are two major types of breast shapes. The nipple placement is harder to position for the perky type, making it overall more difficult to draw.

Side View

Drooping Type

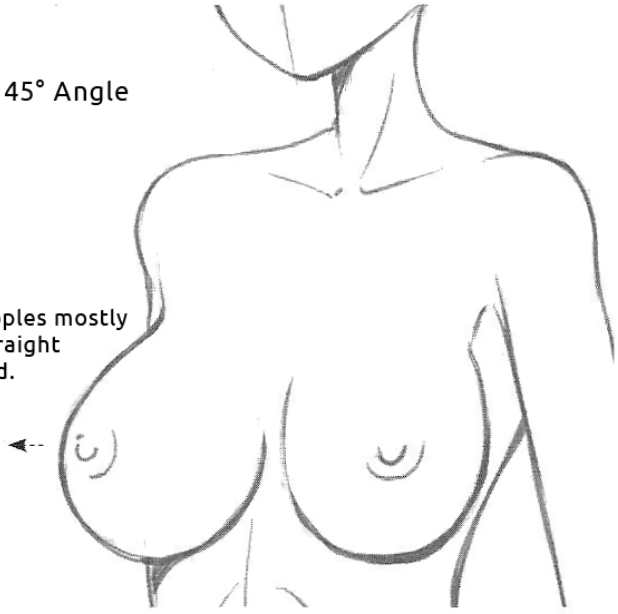


Perky Type

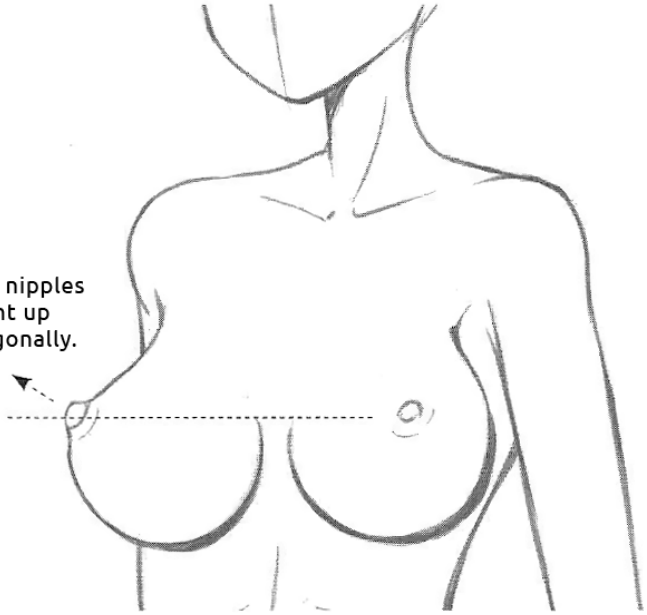


45° Angle

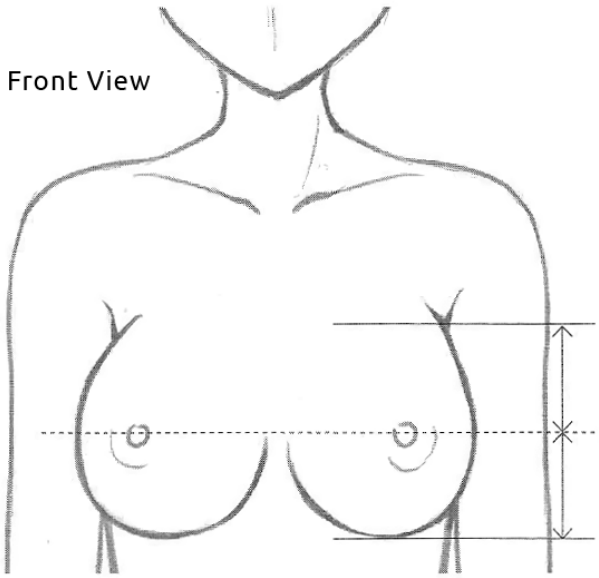
The nipples mostly face straight forward.



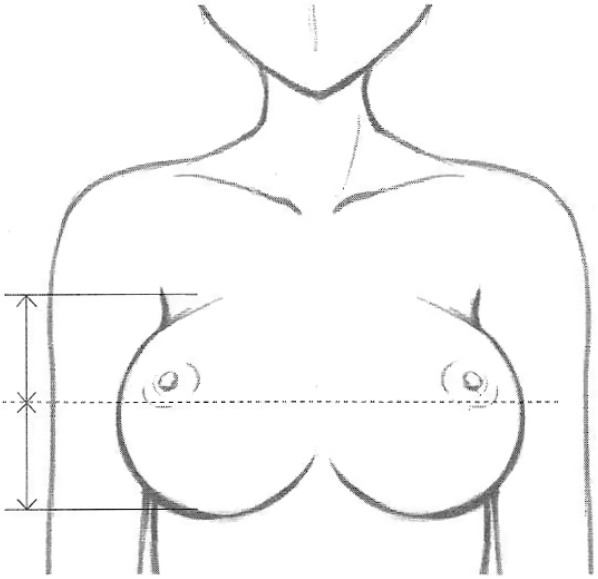
The nipples point up diagonally.



Front View



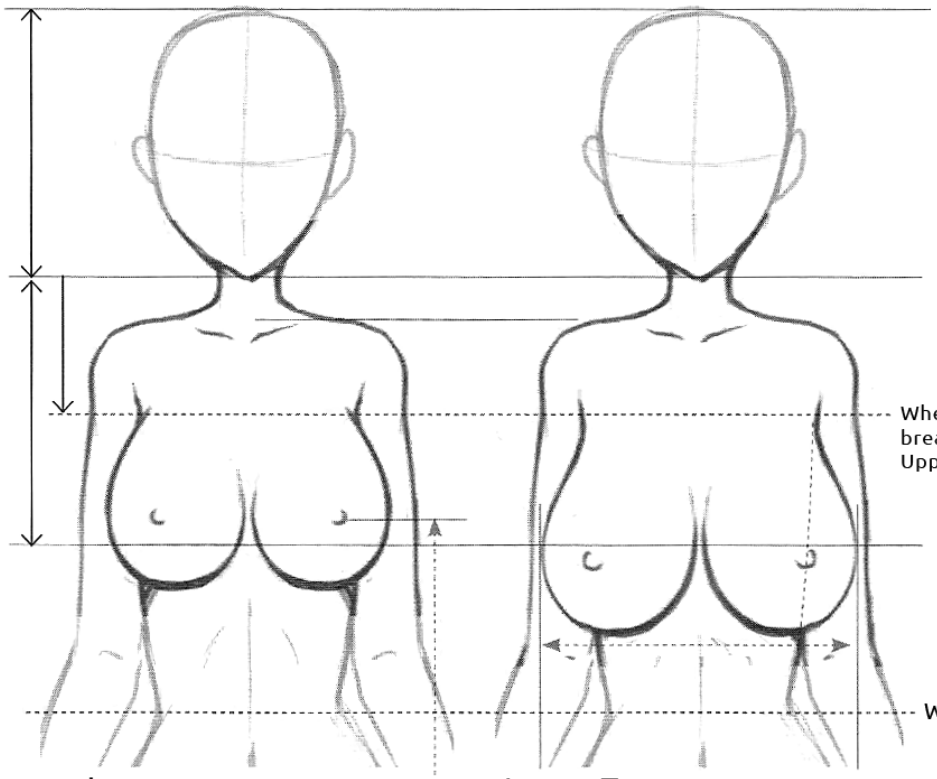
The nipples are right about in the center.



The nipples are slightly above the center.

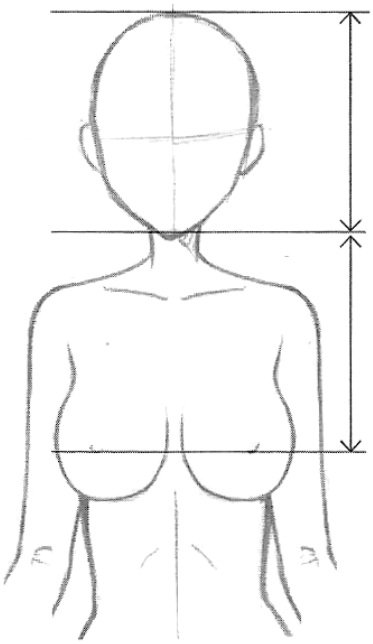
Breast Size and Positioning

● Basic Type and Large Type

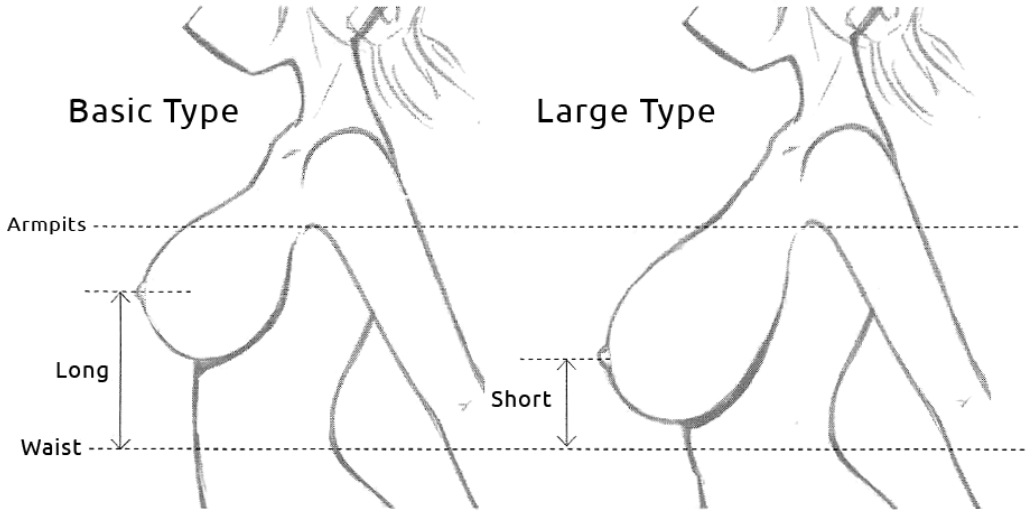


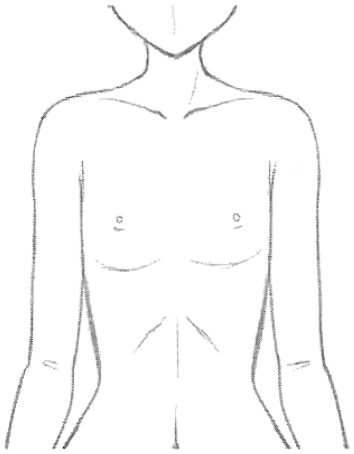
Basic Type - The breasts are higher up. In other words, the upper bust is higher.

Large Type - The breasts take up more space horizontally and the distance between the breasts and waist decreases.



Reference - Realistic balance: The distance between the jaw and breasts appears large.

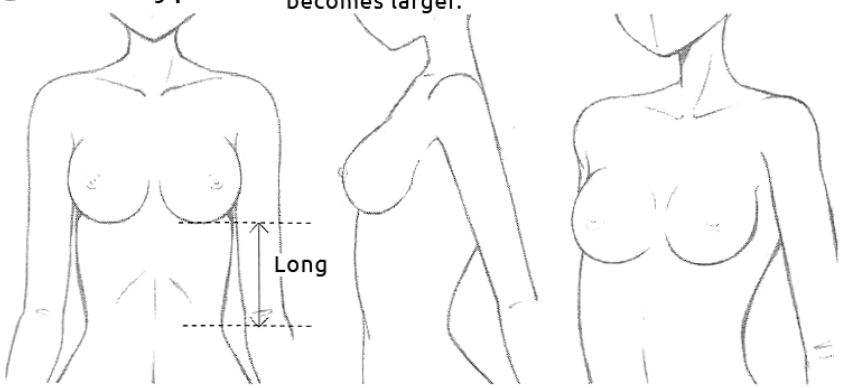


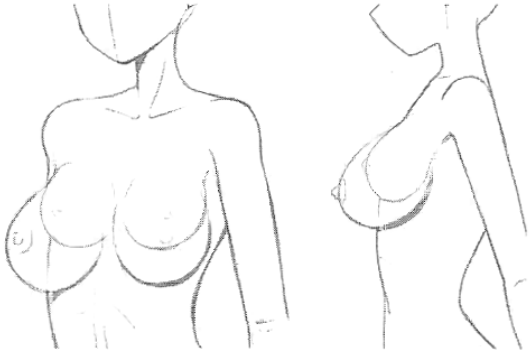


Reference - A type where the breasts don't stand out.

● Small Type

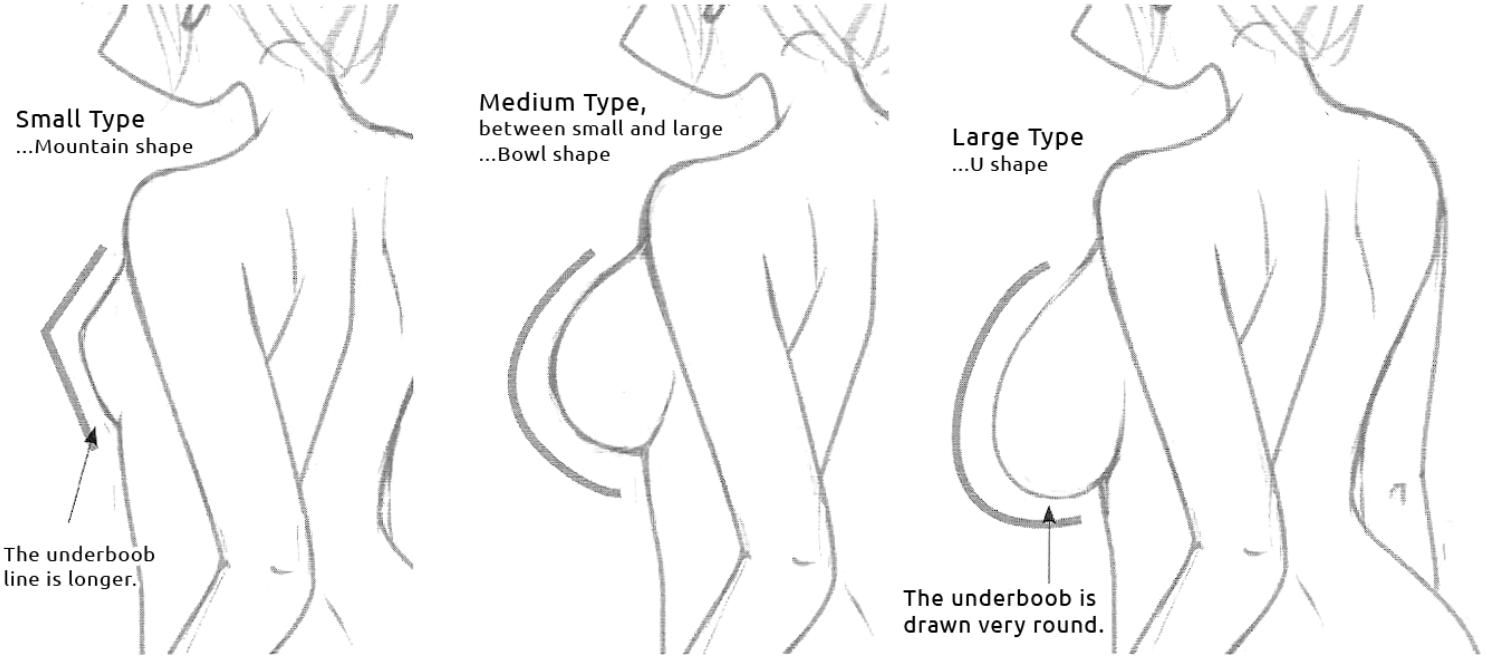
The distance between the breasts and waist becomes larger.



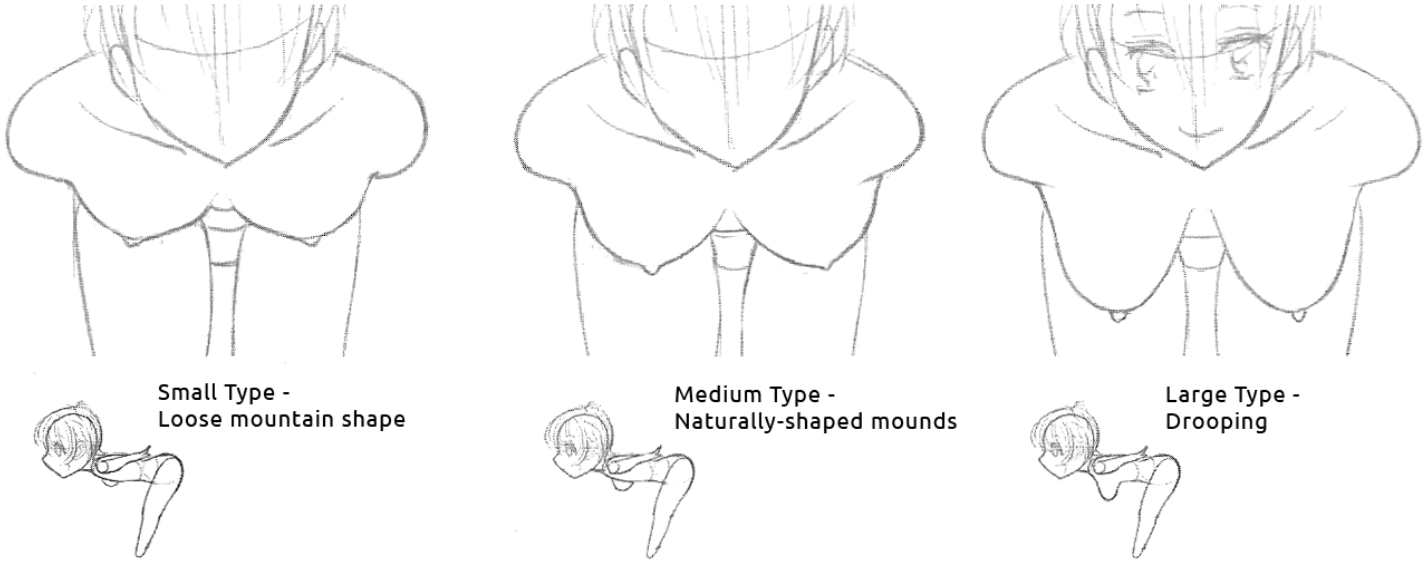


Comparison to basic type

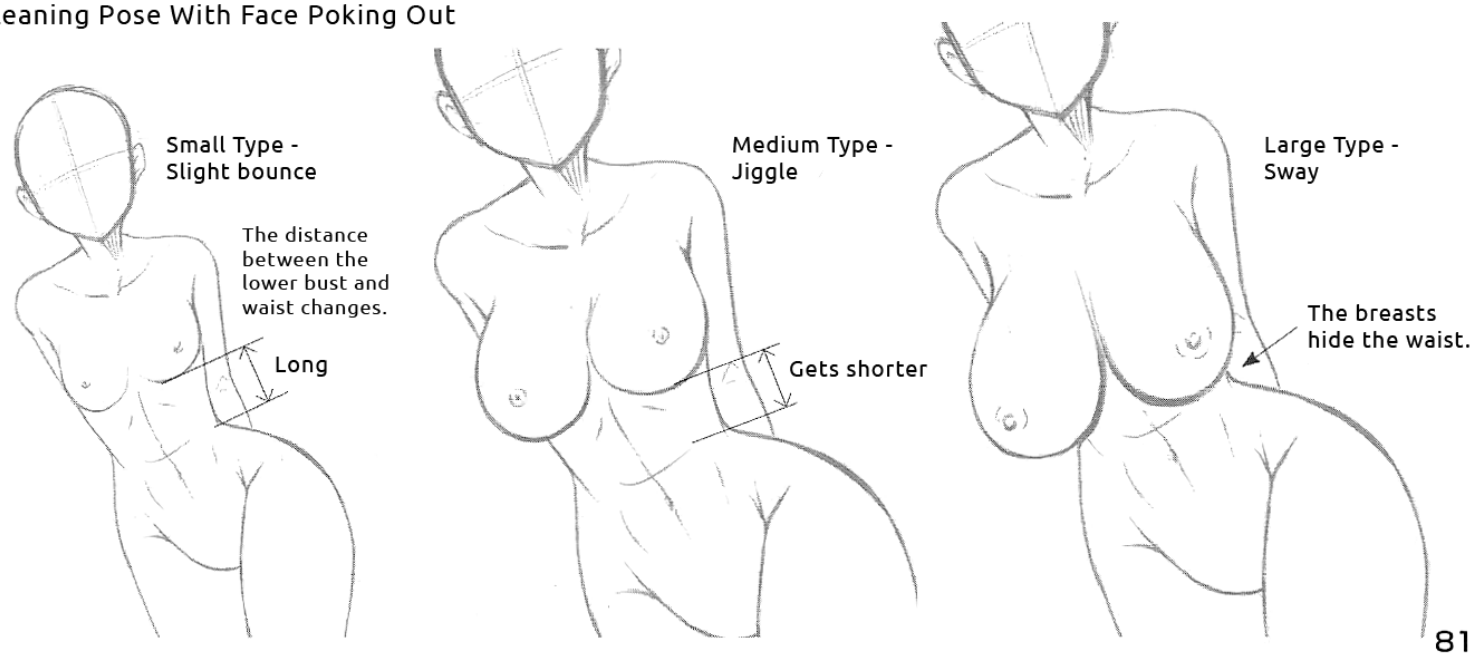
● Differences In Silhouette Between Small, Medium, and Large



Leaning Forward, Front View



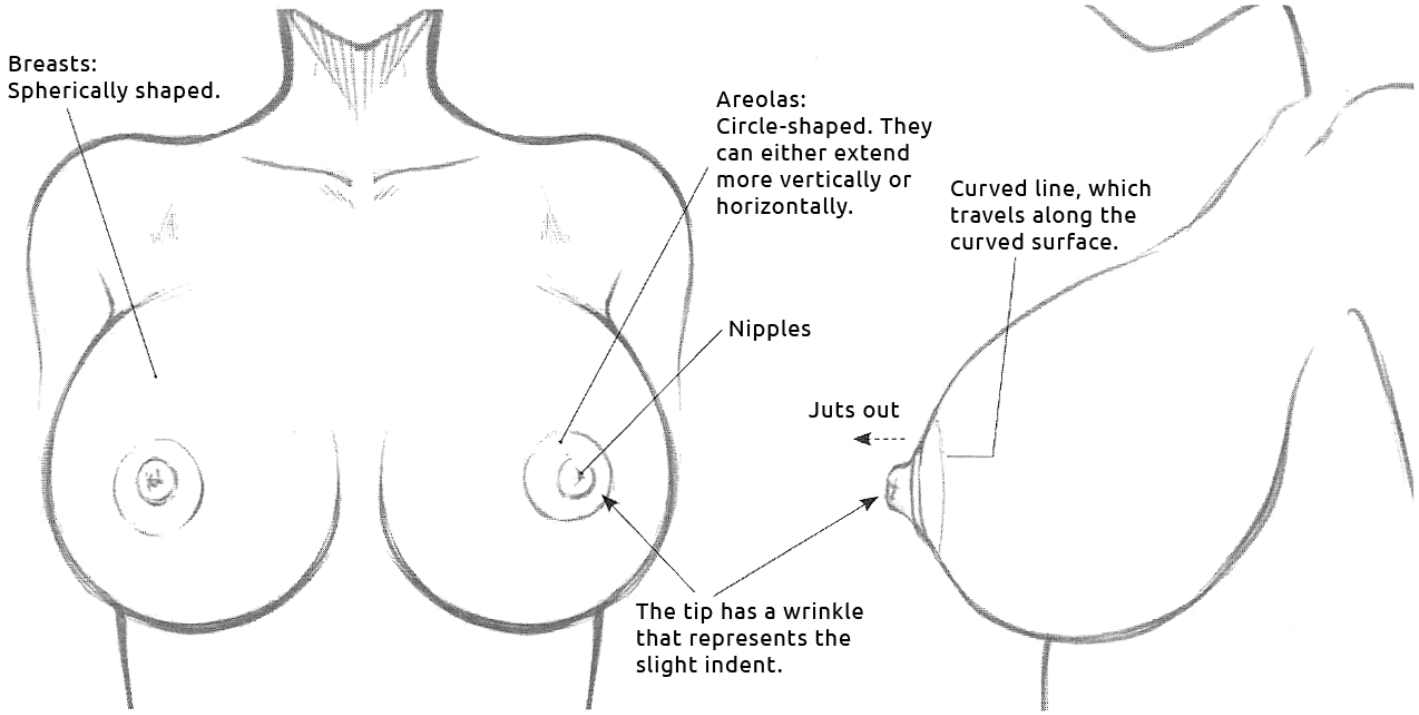
Leaning Pose With Face Poking Out



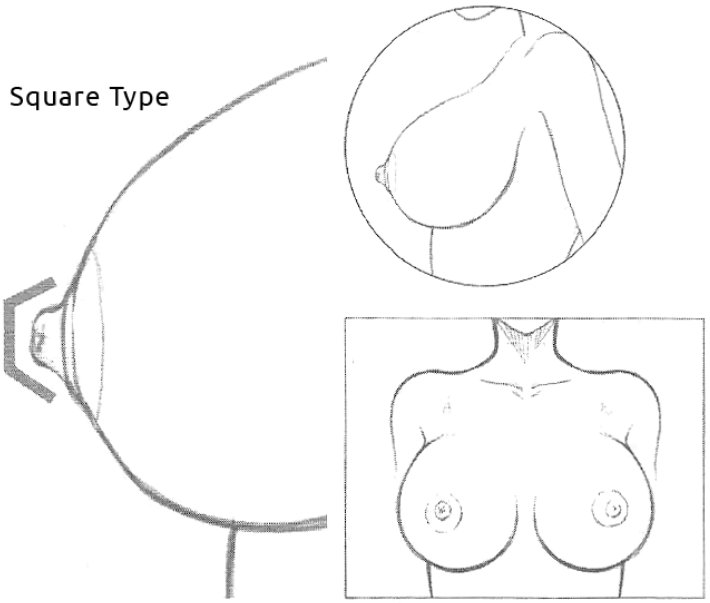
Nipples and Areolas

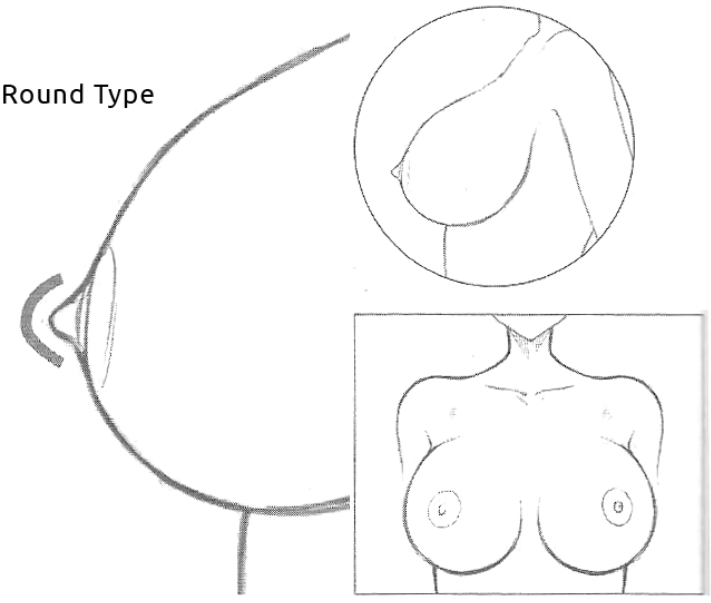
Let's take a look at different shapes and sizes of nipples and areolas. Combined with the varying sizes and shapes of breasts, many unique combinations can be made. Draw whatever your preference might be.

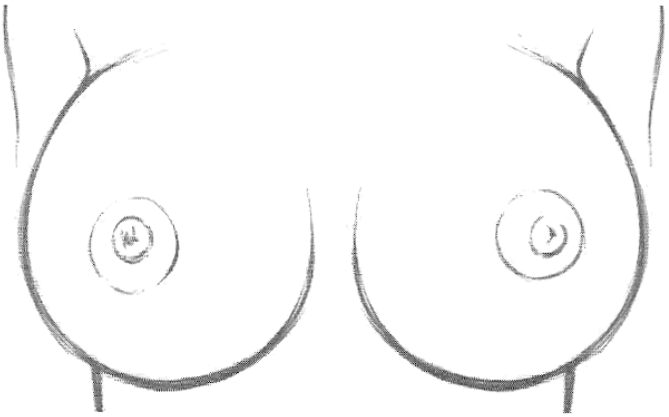
Terminology and Features



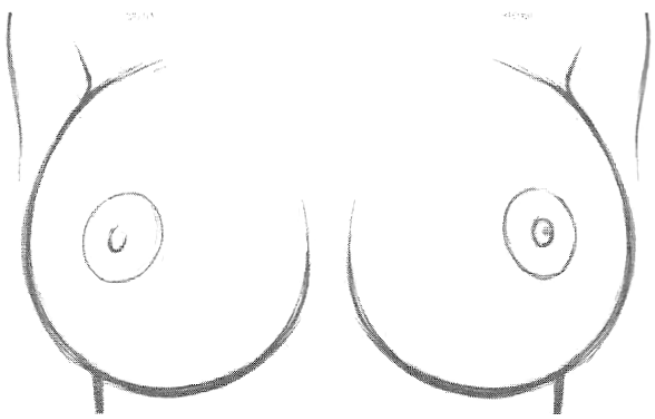
● Two Types of Nipple Shapes





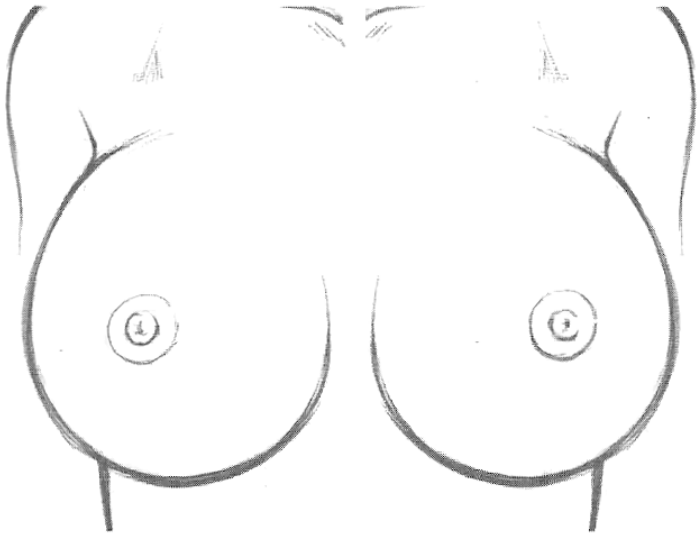


This has a mostly circle shape when viewed from the front.



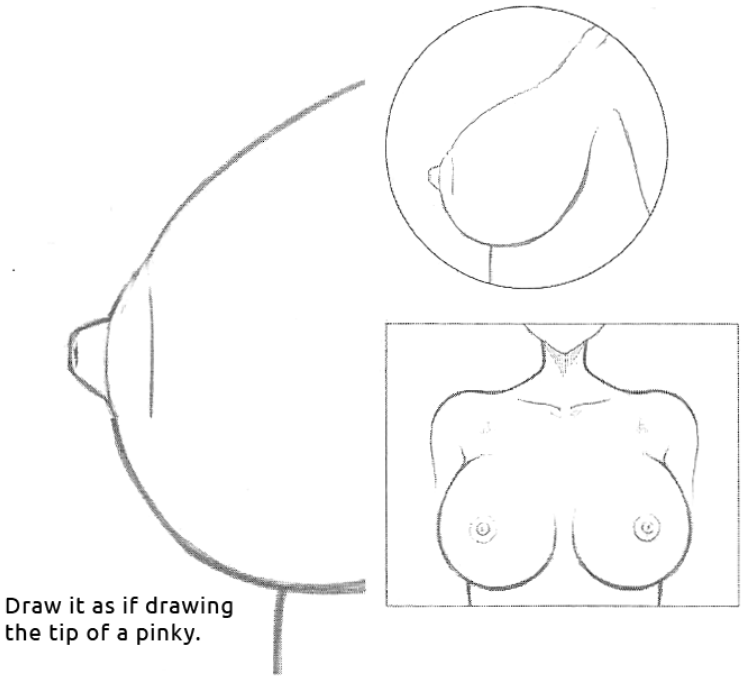
This is slightly more oval-shaped than circle-shaped.

● Two Types of Nipple Sizes

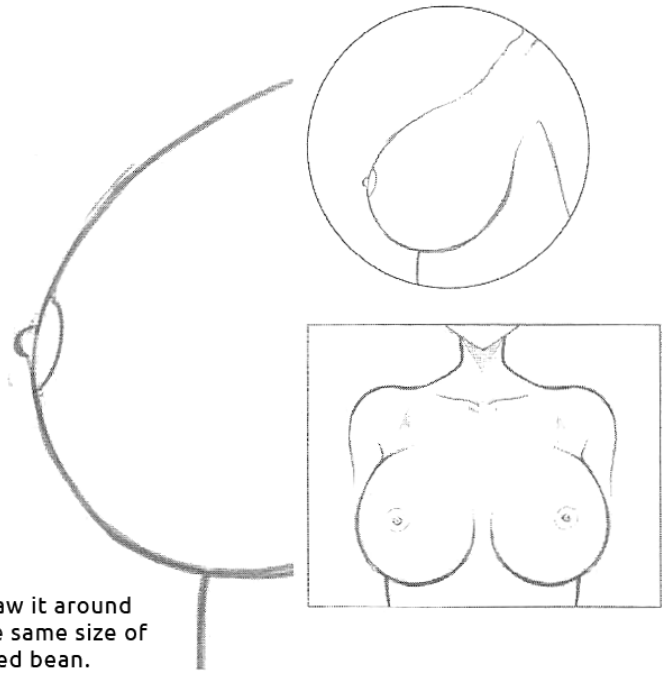


Large Type

Small Type



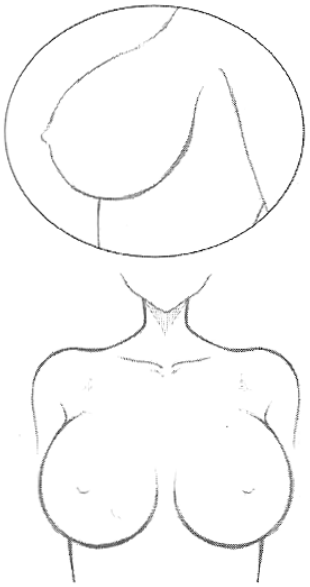
Draw it as if drawing the tip of a pinky.



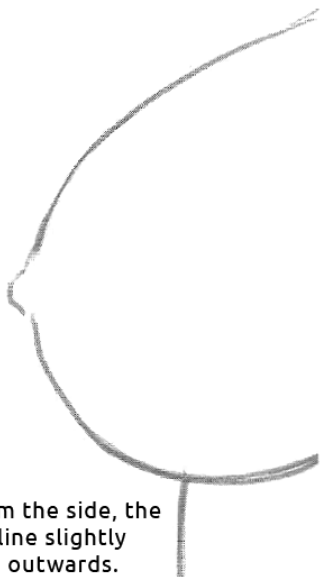
Draw it around the same size of a red bean.

A Type That Doesn't Include the Areola

The areolas are omitted and only the outline of the nipples is drawn.



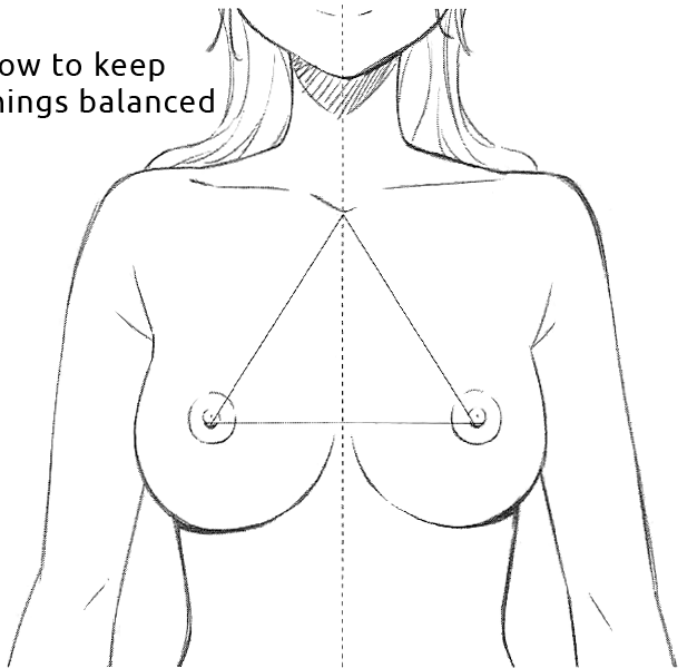
The bottom of the nipples are drawn with curved lines.



From the side, the outline slightly juts outwards.

Drawing Nipples and Areolas

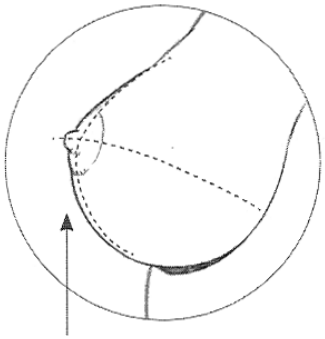
How to keep things balanced



Using the clavicle as the peak, a triangle is formed using both nipples. Use this to keep balance when drawing.

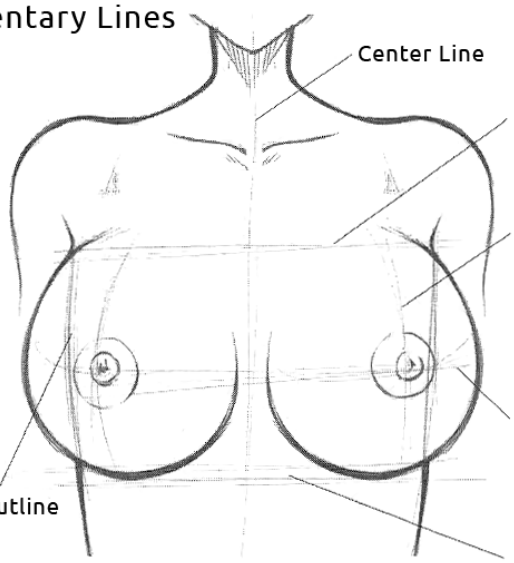
▼...The areas that have light shining on them create gaps in the linework.

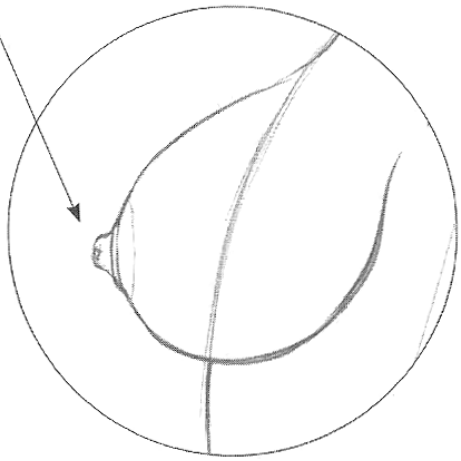
The lower area has a thicker line to represent the shadow.



The nipple does not face directly forward from the side angle.

Supplementary Lines



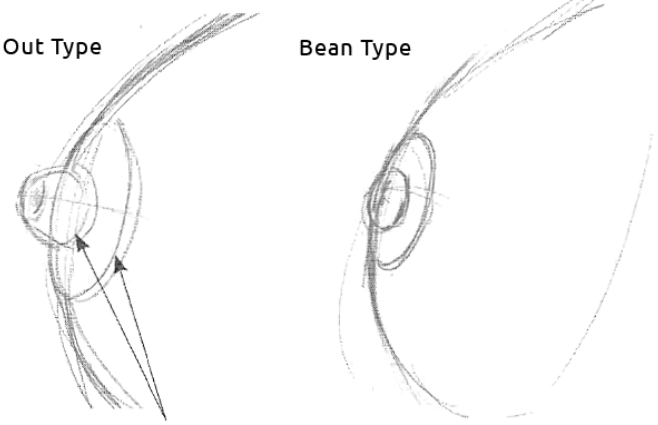


Some artists prefer having the nipples face straight forward in order to further emphasize their shape and size.

Drawing Nipples and Areolas on Breasts

Jutting Out Type

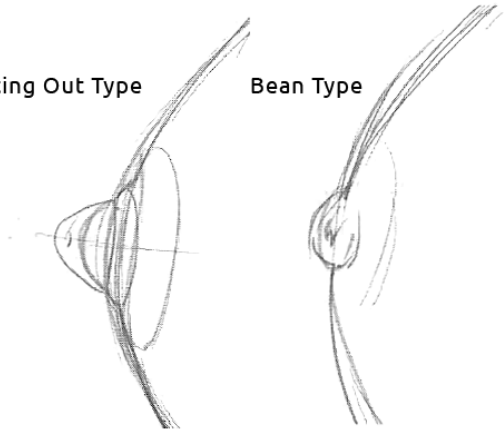
Bean Type



Use oval-shaped lines.

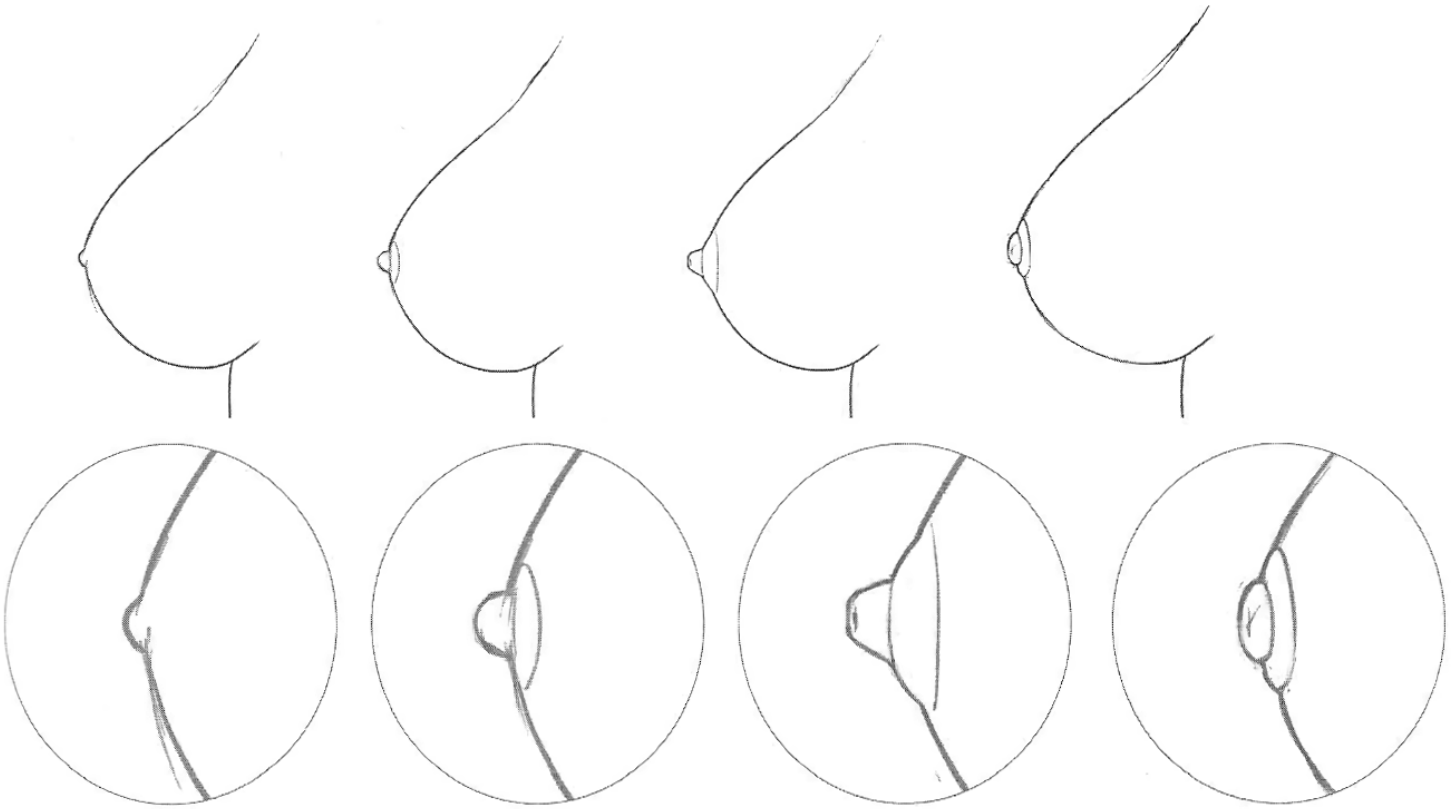
Jutting Out Type

Bean Type



The case of the angle being directly from the side: The oval lines become longer vertically.

● Various Nipple and Areola Representations



Bean Type -
The areola is thinner, with very little dimension.

Round Type -
The areola is small as well, with very little width.

Square Type -
The areola is larger with a wider width.

Squished Bean Type -
The areola is on the smaller side. It's a bit thick.

Larger Bean Type -
The areola is both thick and wide.

Pointy Trapezoid Type -
The areola region is wide and large.

Small Bean Type -
The areola is wide and thin.

Slightly Bulging Type -
Both the nipples and areolas are small, appearing as if they were combined.

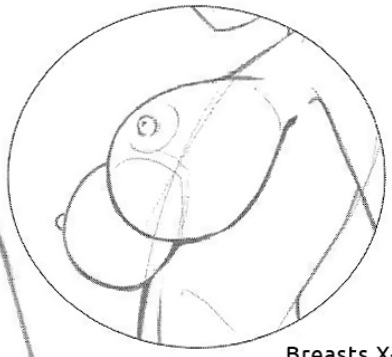
Breast Representation

Let's take a look at bringing out the softness of breasts via volume (size, weight) and movement.

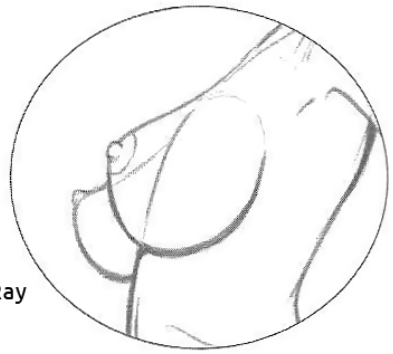
Volume

Bringing out weight via an upwards angle

Droopy Type



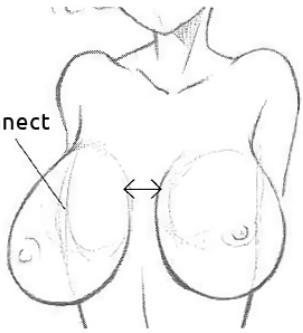
Breasts X-Ray Diagram



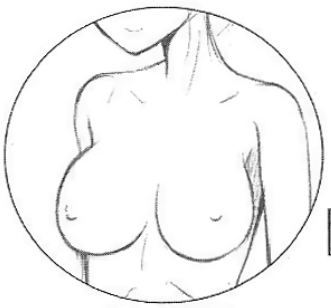
Perky Type

These large breasts are dropping down to both sides.

Where the breasts connect



There is distance between both breasts.



In the case of raising the arms

With the arms raised, the breasts are stretched up as well, making them extend vertically to a greater extent.

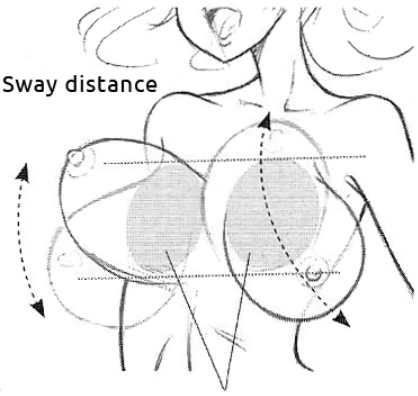
Movement

Breasts swaying up and down

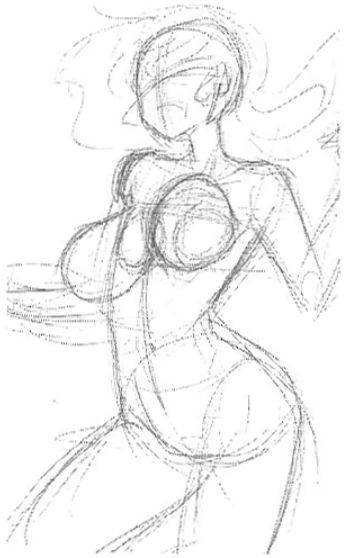
In the case of not utilizing movement

Breasts swaying side to side

Sway distance



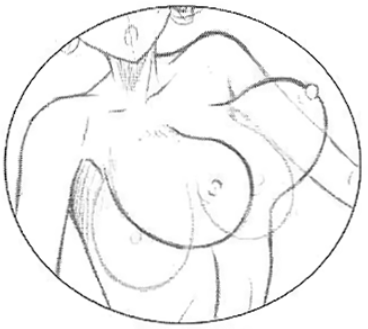
Area where the breasts are connected to body



Outline/Rough Sketch

Breasts X-Ray Diagram

In the case of not utilizing movement



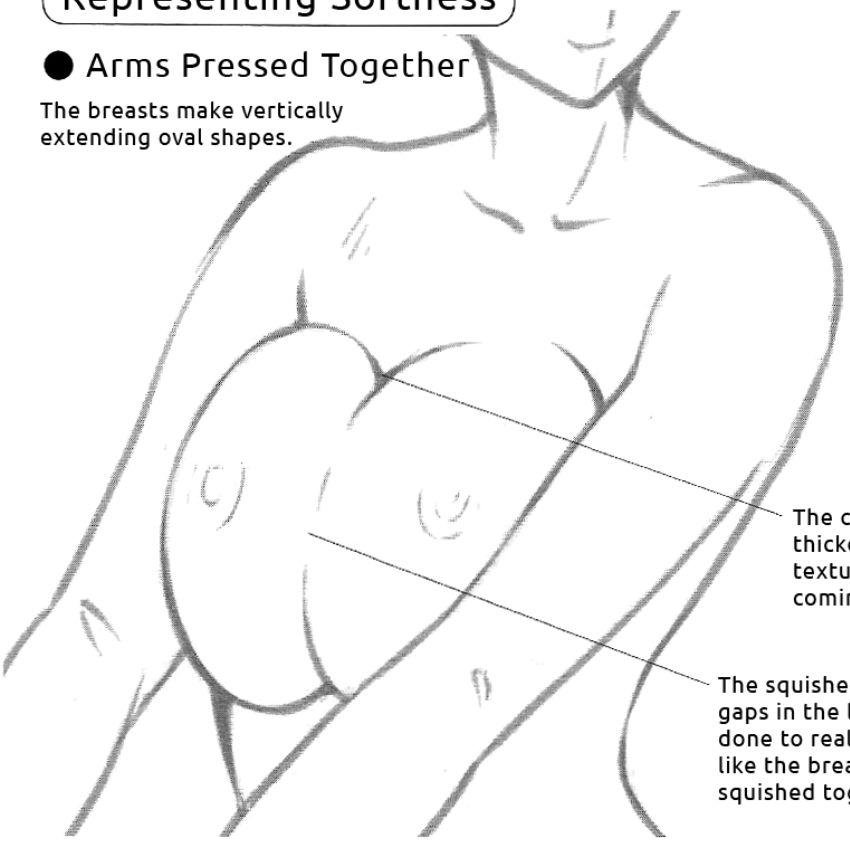
Breasts swaying to the side

Rough Sketch

Representing Softness

● Arms Pressed Together

The breasts make vertically extending oval shapes.



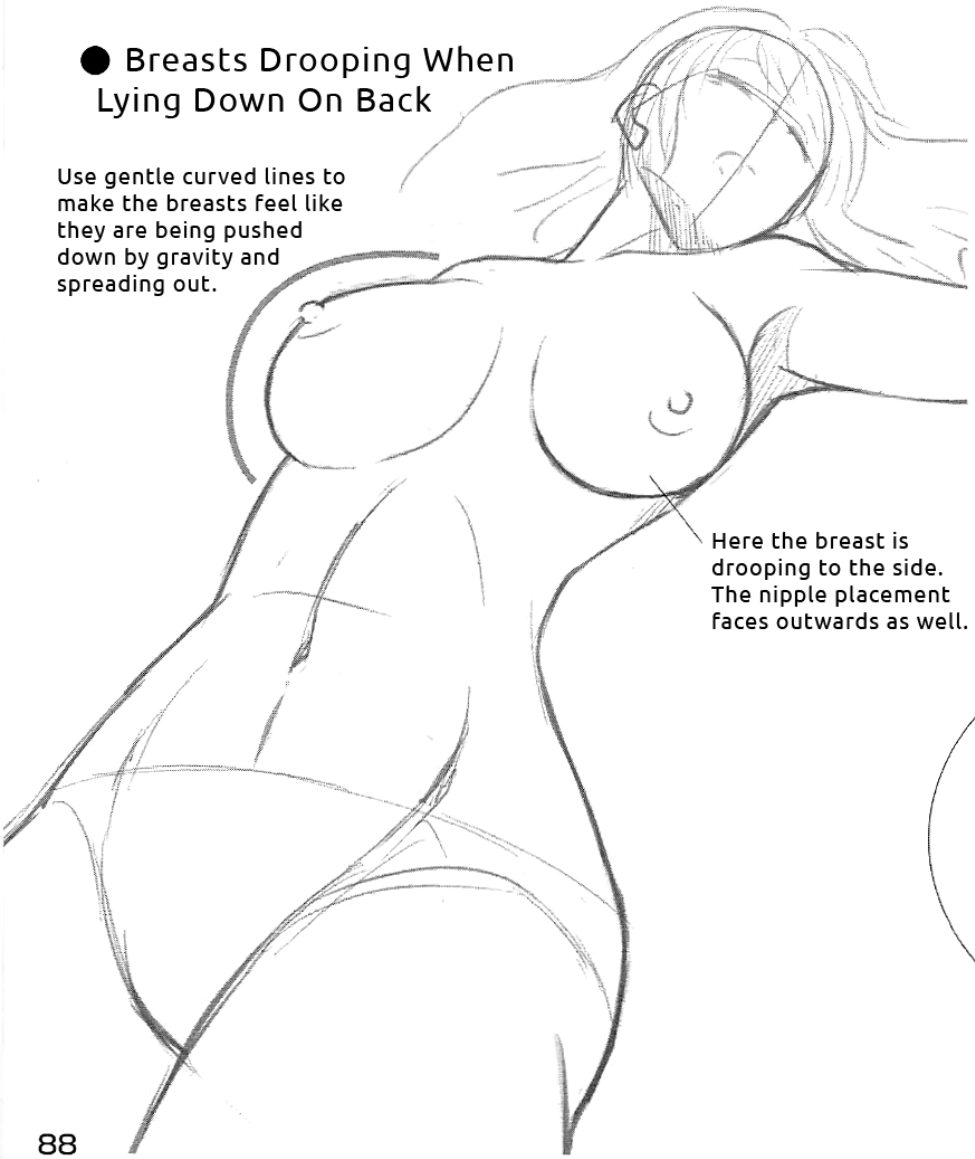
The cleavage region is drawn thicker to really bring out the texture of two breasts coming together.

The squished up areas have gaps in the linework. This is done to really make it feel like the breasts have squished together.

X-Ray Diagram of Breasts and Body

● Breasts Drooping When Lying Down On Back

Use gentle curved lines to make the breasts feel like they are being pushed down by gravity and spreading out.



Here the breast is drooping to the side. The nipple placement faces outwards as well.

In the case of the breasts not being as large

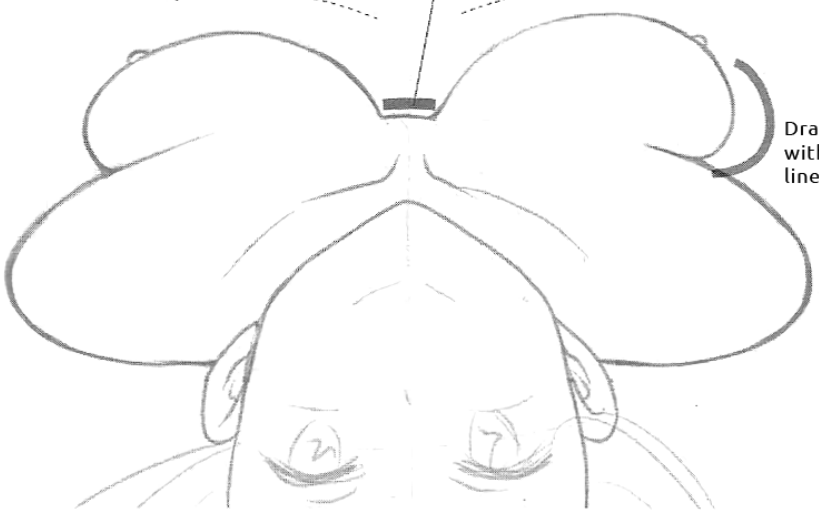
Naturally being pressed down by gravity. The nipple placement does not change much.

Comparison of the differences in volume

● Drawing the Breasts From the Top of the Head

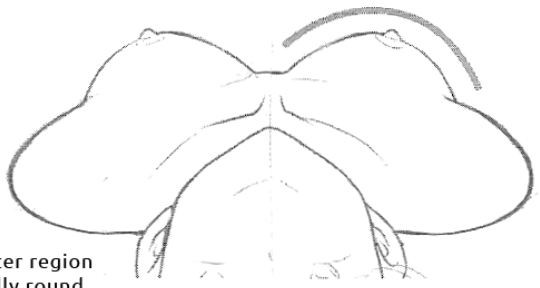
The breasts spread to the sides.
Draw them with gently curved lines.

The chest in between the breasts. The ribcage is right underneath here.

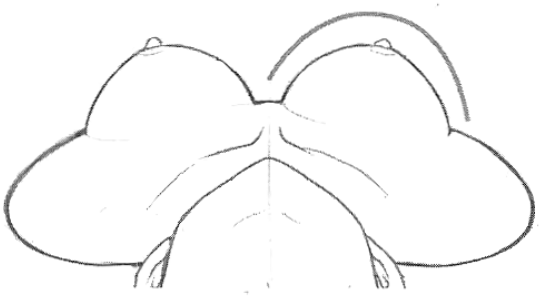


Draw the outer region with especially round lines.

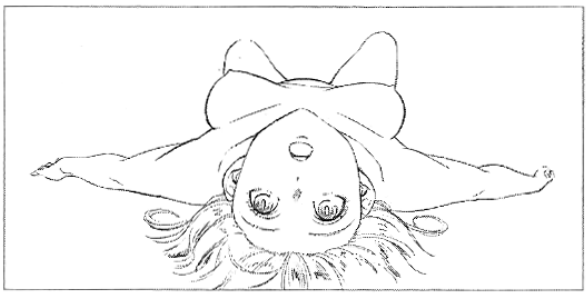
Gentle curve



In the case of less volume for the breasts to spread: Beautiful mountain shapes are made.



In the case of the breasts maintaining their bowl shapes even when lying down: 3D figures or girls with invisible bras in a more manga-like setting will sometimes look like this.

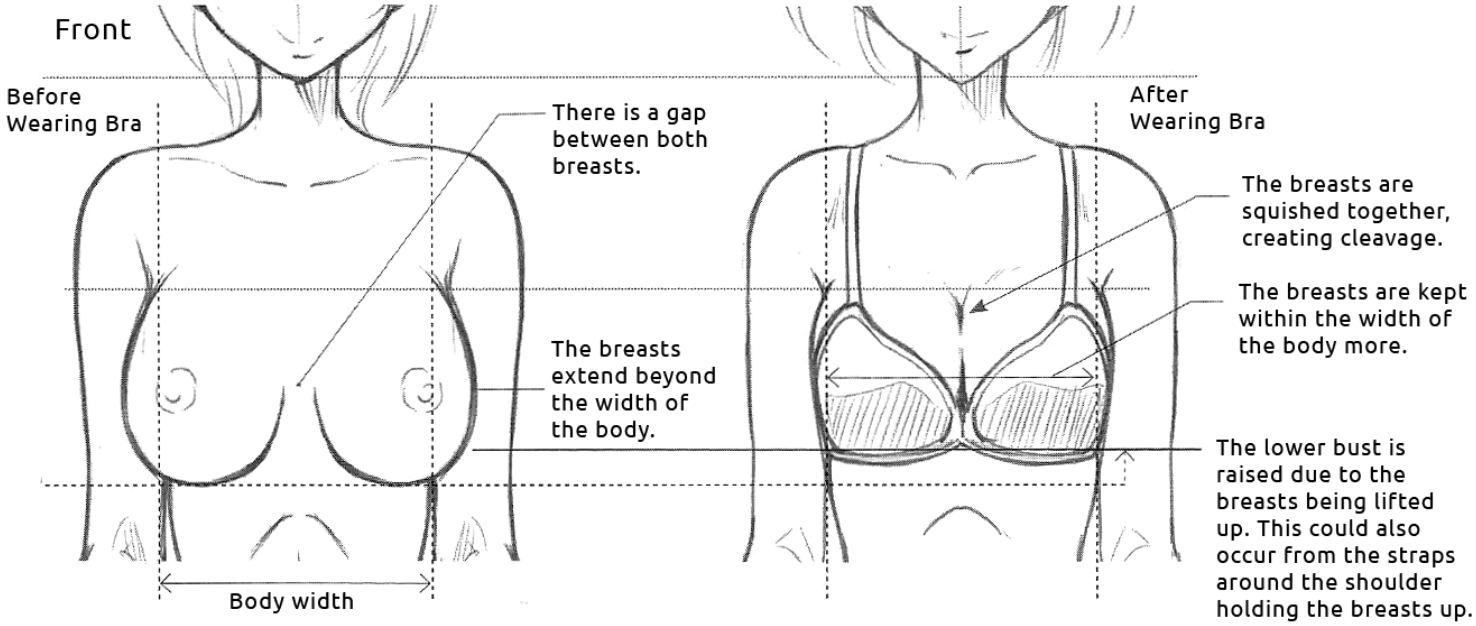


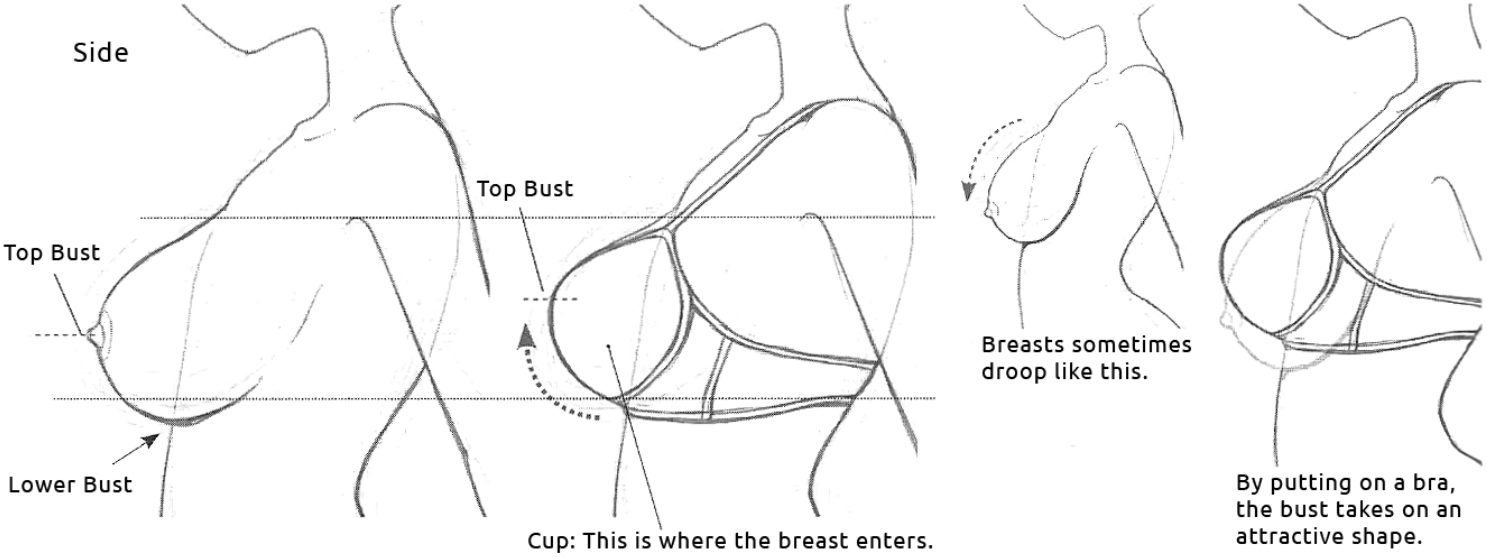
A drawing that emphasizes the weight of the breasts

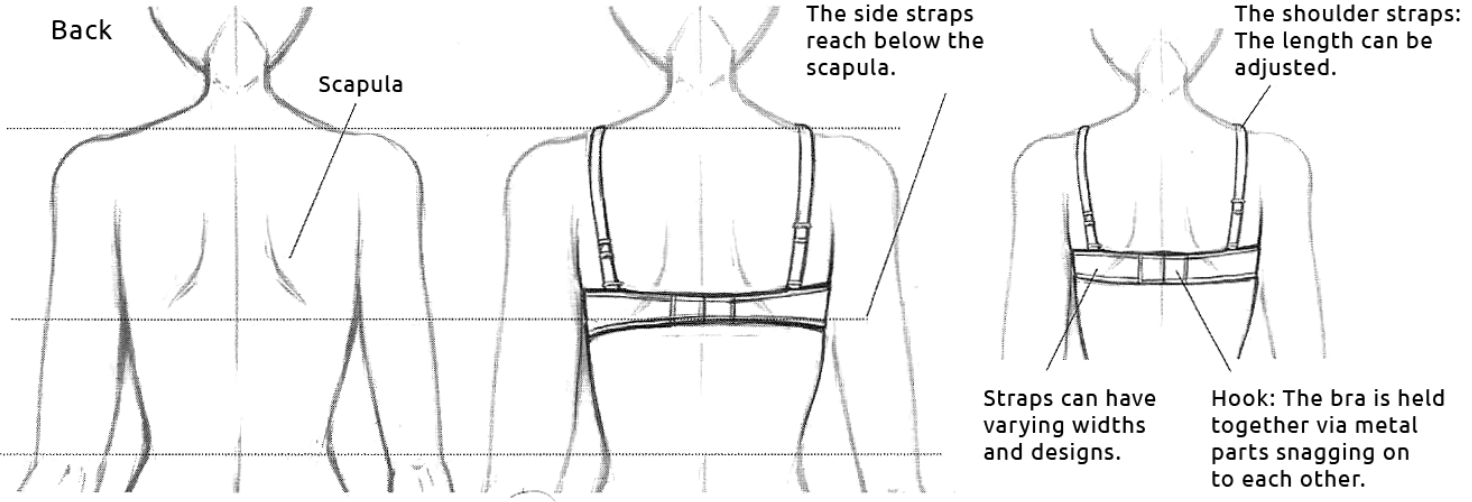
Drawing Bras

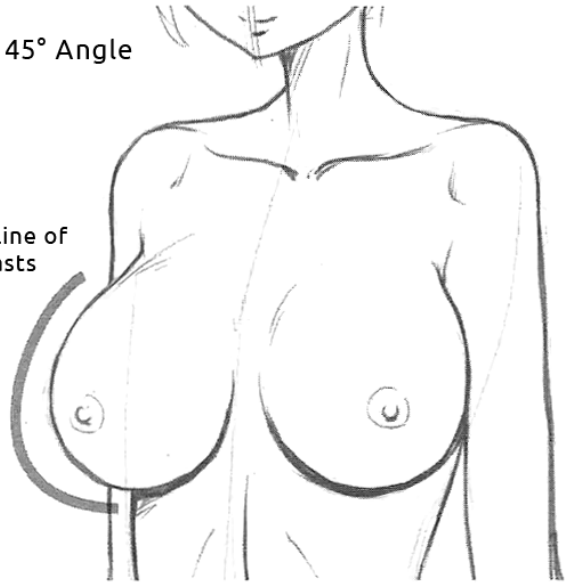
Bras were originally meant to support the weight of breasts that would otherwise naturally droop down and maintain their shape. When drawing characters though, sometimes their breasts can maintain their beautiful shape even without bras, so let's take a look at this alternative representation of breasts.

Comparing Wearing a Bra to Not Wearing One

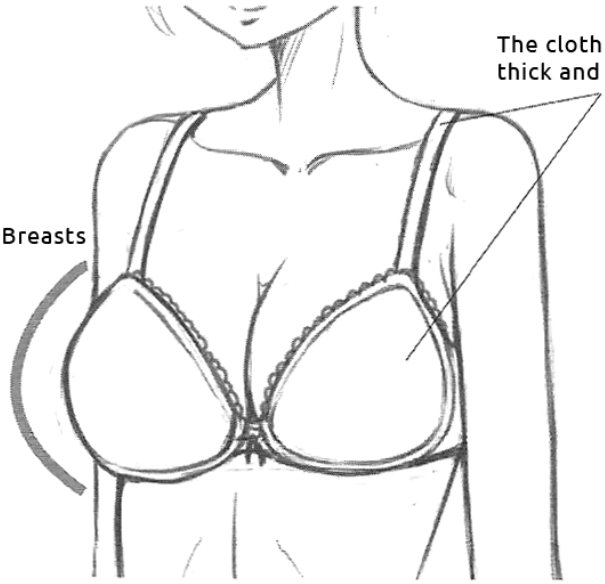






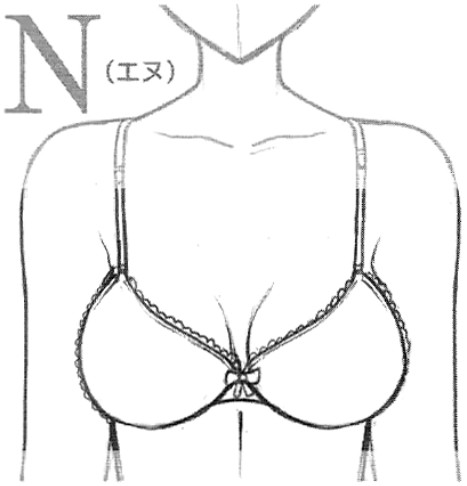


Since they are drooping, the nipples face downwards.



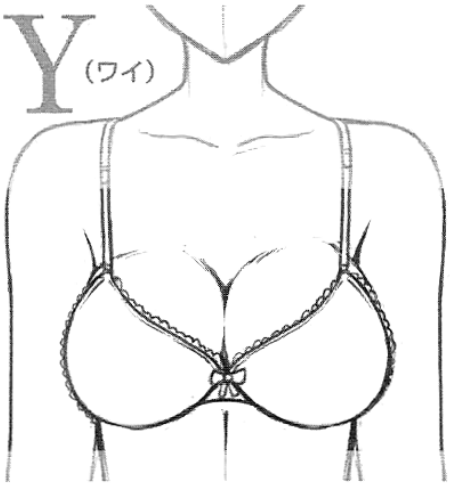
The bra makes it so that the breasts don't move and are pressed against the body. This can cause the bust to appear smaller in exchange for a more refined shape. On the other hand, breasts can appear larger as well via stuffing and the like.

● 3 Types of Breasts in Bras



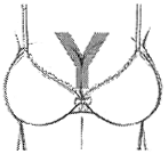
Natural Beauty Bust

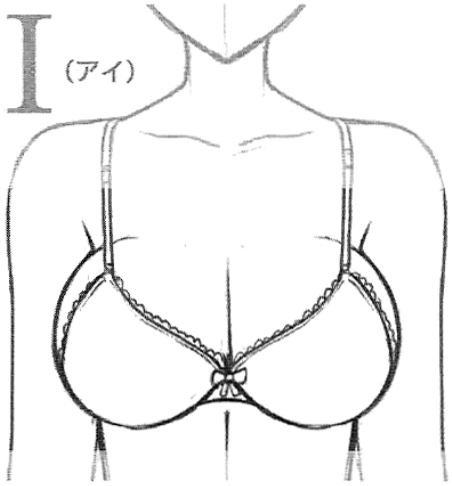
Here the breasts' original shape is maintained as closely as possible. There is a small gap between the breasts.



Y-Shape Bust

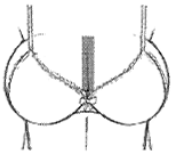
For larger busts, some bras can lift them up and push them together.





I-Shape Bust

This is usually seen on those with exceptionally large breasts. Even when wearing a normal bra, the breasts will lack any gap between them.

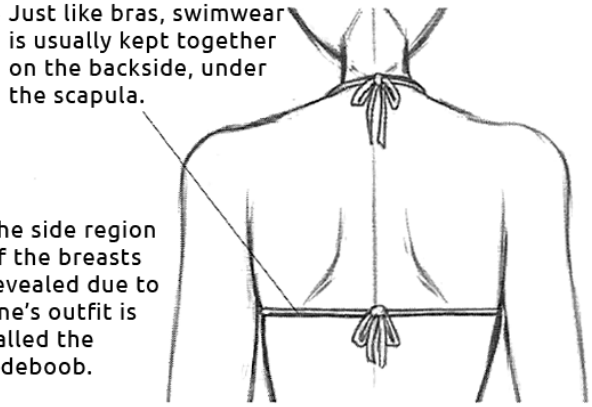


Swimwear

Just like bras, swimwear will try to maintain the beautiful shape of breasts. Bras are at times consciously designed in a way to show off one's breasts, but swimwear often further focuses on the aesthetic aspect of that.

Halter neck type: There exist those that use shoulder straps just like bras.

Compared to bras, swimwear usually has less cloth and shows off more of the skin like the sideboob.

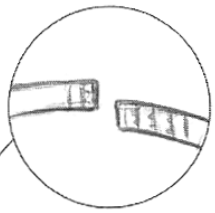


A type where it's tied together with string: Just like with bras, there are numerous variations of this, like some making a cross shape across the back.

Points to Take Notice Of

Putting On a Bra
(connecting the straps)

In the case of omitting the bra: This is the shape the breasts take on.

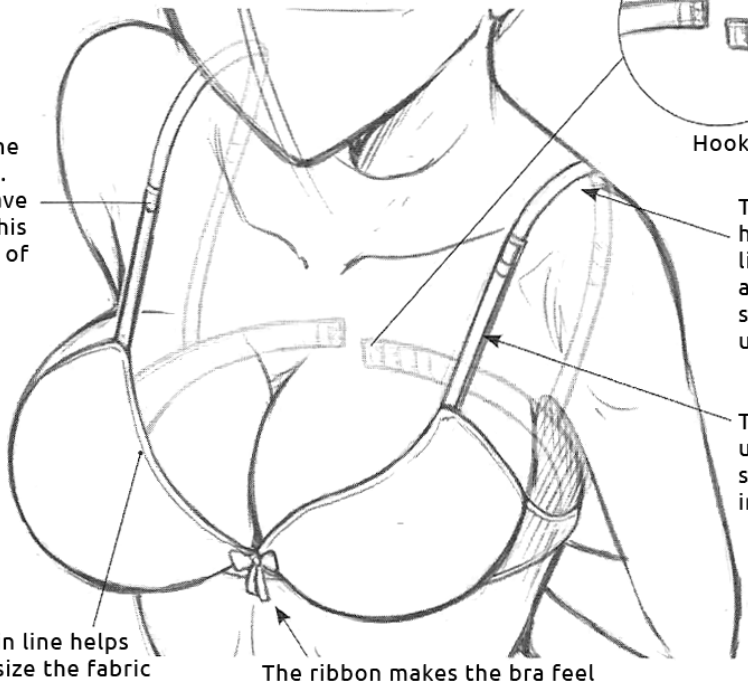


Hook

Rough Sketch

The shoulder joints, bust placement, and body roundness all help establish dimensionality.

This part adjusts the height of the strap. Some bras don't have this, but drawing this gives the bra more of an undergarment feeling.



Take care to have this curved line neatly wrap around the surface of the upper body.

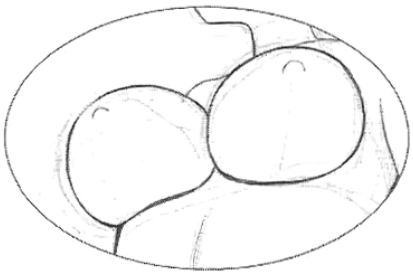
This part lifts up from the surface. Draw in the shadow.

This thin line helps emphasize the fabric state of the bra.

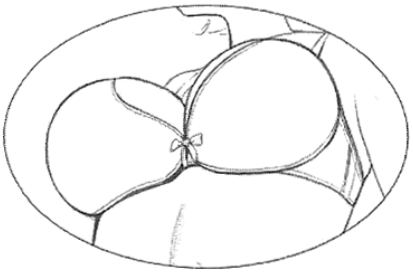
The ribbon makes the bra feel more like an undergarment.

Upwards Angle

Here the nipples are shown popping out. It's usually drawn this way in manga and such when taking a sexier approach.



Breast Shape



How they would look for a normal bra, and the nipples aren't drawn.

Rough Sketch

Ellipses are used to achieve body dimensionality.

Draw while using a line representing the lower bust.

45° Angle Back

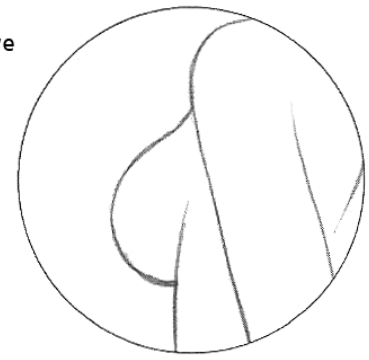
Slightly digs into the skin

Draw with a curved line traveling across the surface while keeping in mind that it's coming down from the other side.

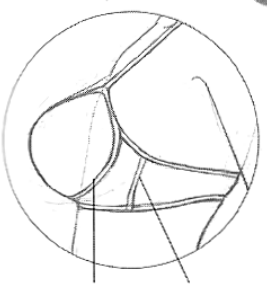
Straight line

X-Ray Diagram

Connects above the spine



Breast shape: The linework brings out a natural and supple roundness.



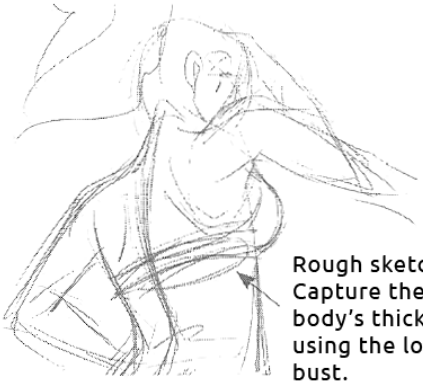
Where the cup and seam connects

Seam

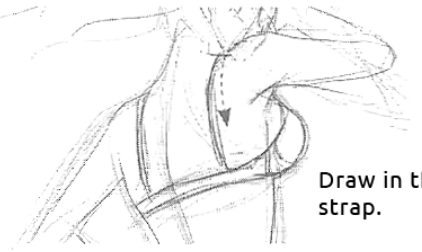
The strap's seam is on the side.

Try to make it feel like it's tugging from both sides towards the center.

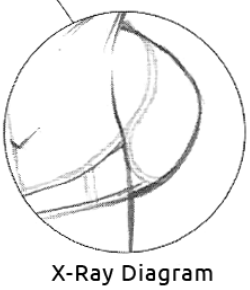
Wraps around the shoulder joint



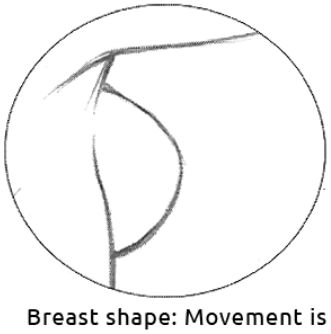
Rough sketch: Capture the body's thickness using the lower bust.



Draw in the strap.



X-Ray Diagram



Breast shape: Movement is kept in mind while making the shape attractive.

Draw curved lines traveling across a curved surface.

Drawing the Body

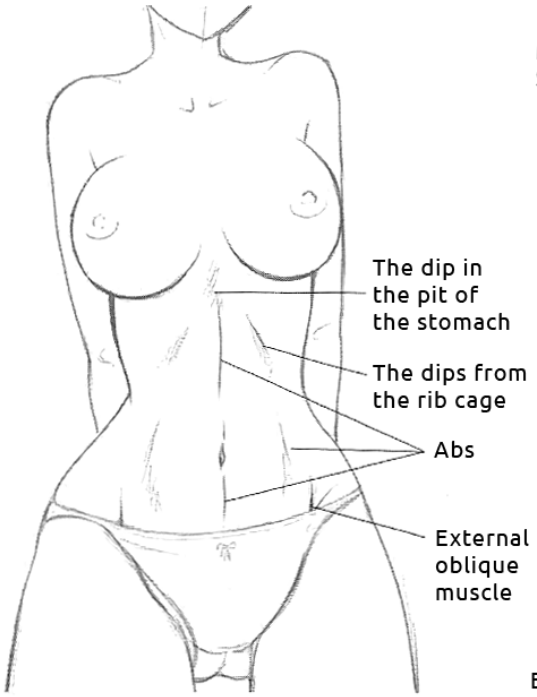
Stomach Representation

Let's take a look at how to draw a stomach, as well as bodies of various thickness.

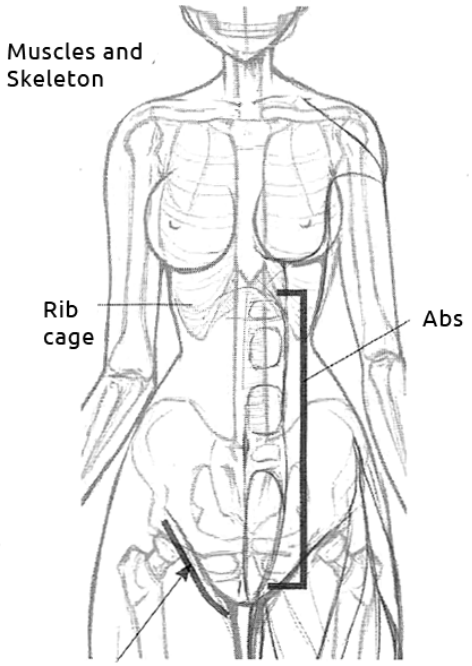
Let's start with focusing on the muscles of the stomach.

● Front

Belly button only: The simplest design for a stomach.

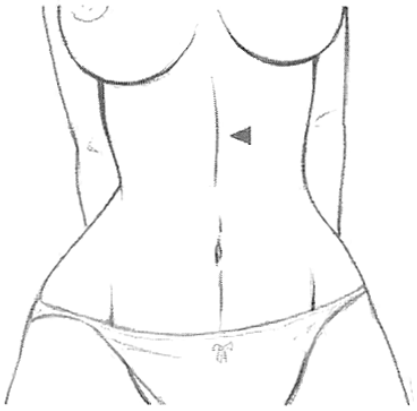


A stomach, showing all the dips and bulges.

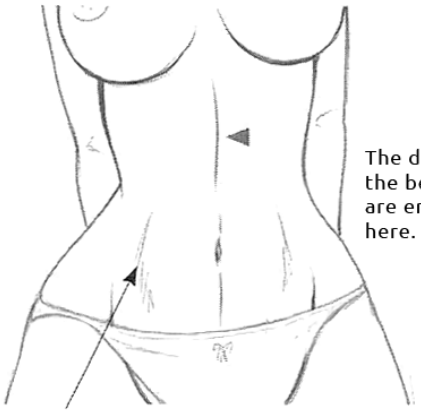


* The width and size of the abs are up to personal preference.

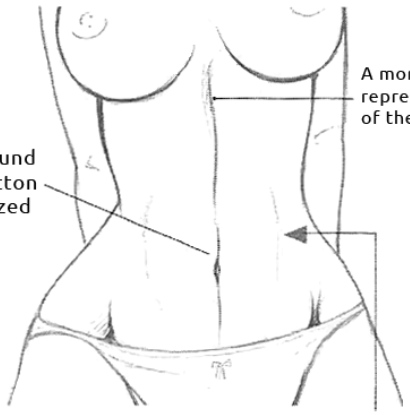
Stomachs That Look Toned



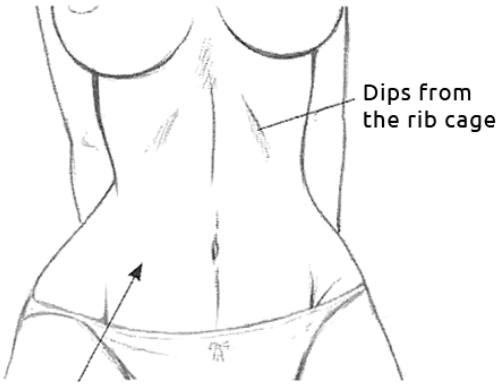
Here, only the line representing the dip in the center of the abs is shown.



Here, the outline of the abs demonstrates the bulges in the lower abdomen.

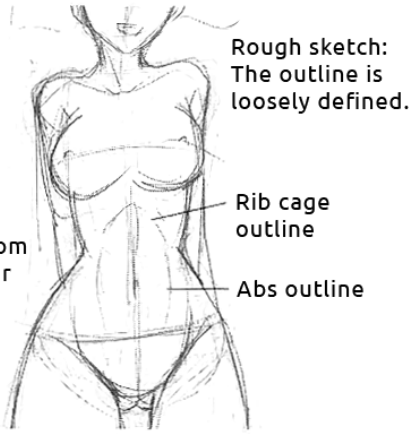


The dip in the pit of the stomach is emphasized here.



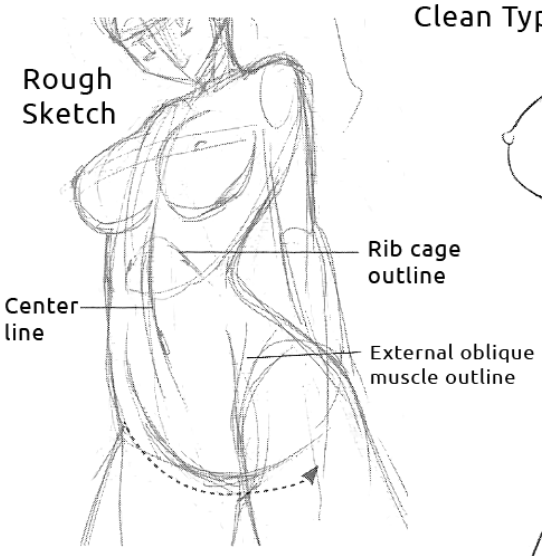
The ab lines around the belly button are omitted.

The dips in the pit of the stomach and around the belly button are emphasized, while the ab lines are lightly filled in.



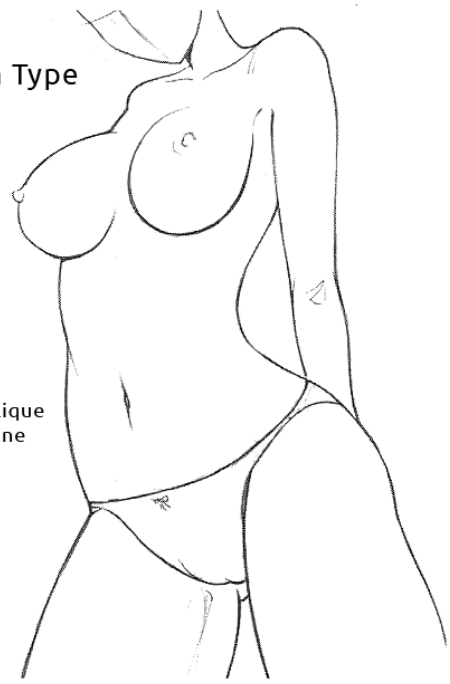
● 45° Upwards Angle

Rough Sketch

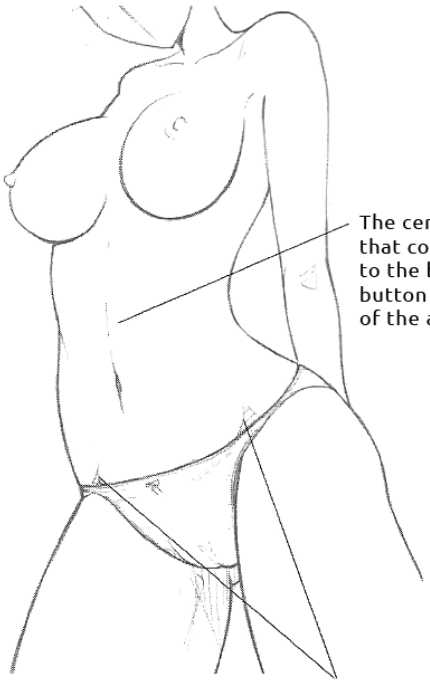


Clearly define the curved lines of the body from the stomach down to the crotch.

Clean Type

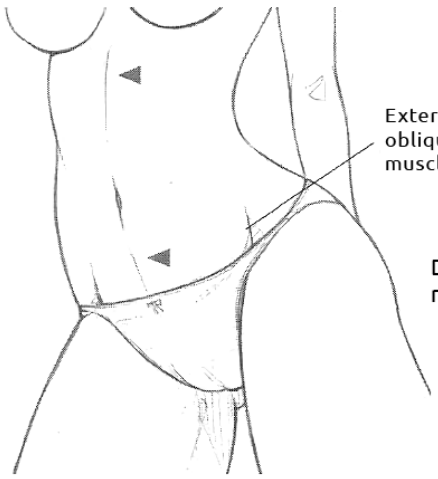


Only the belly button is drawn

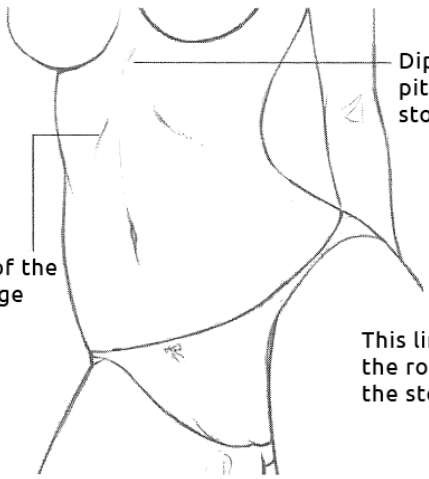


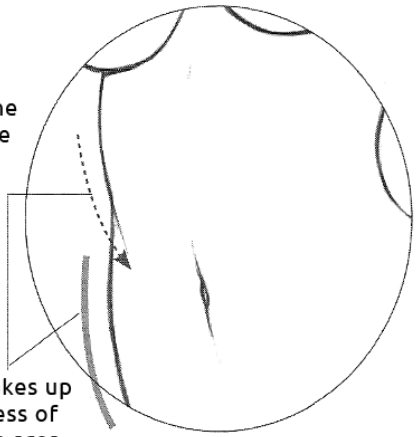
The dips that appear at the sides of the external oblique muscle

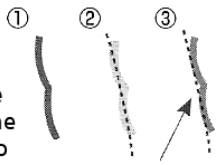
Toned Type



Draw the center dip, as well as clearly defining the roundness of the external oblique muscle.

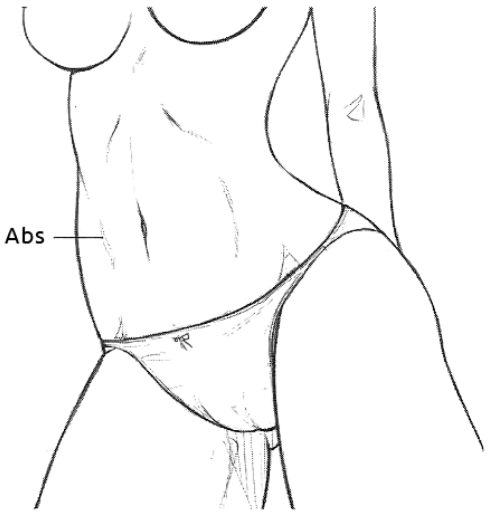






The stomach's undulation can be represented by the lines that make up the belly button.

The dips of the pit of the stomach, rib cage, and external oblique are all drawn in.



The left and right ab lines are added and the center dip is less defined. The lines below the belly button and some of the lower abdominal lines are omitted.

The center line is drawn in and the body's curved outline is defined while drawing the overall figure.

Various Body Types

There are various ways of drawing different body types. Let's check out some easy ways to adjust body width and thickness, starting with the slender type and normal type bodies.

● Slender Type and Normal Type

Slender Type

Narrow neck

The armpit position is just about at the width of the head.

Narrow body width

Small breasts (small mountains)

Take care to not have the pelvis jut out too much. Have the lines reaching down from the rib cage to the pelvis be very slender and smooth.

The pelvis width is narrow, so the thighs and legs will be slender as well.

Normal Type

Thick neck

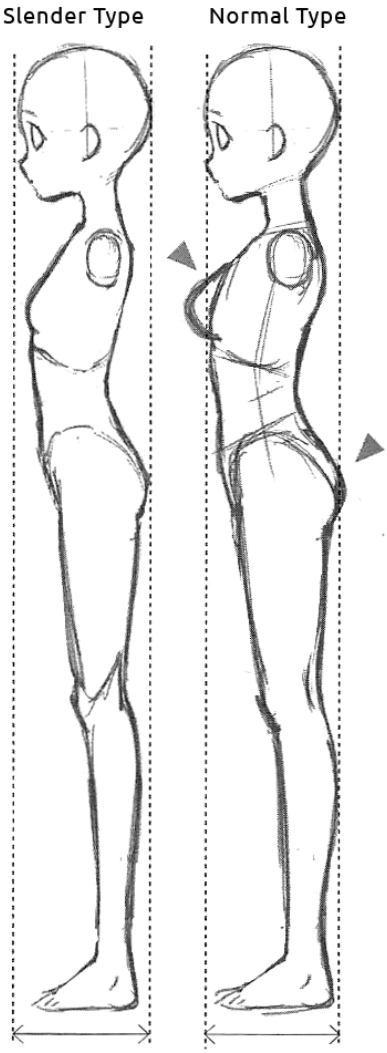
The armpit stretches out farther than the width of the head.

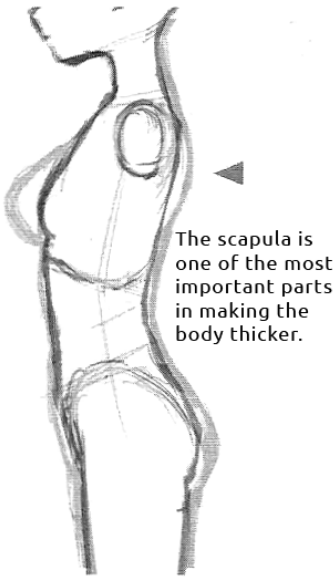
Wide body width

Breasts have more volume (ball shaped)

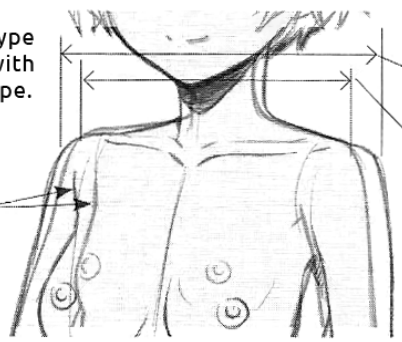
The lines extending from the rib cage to the pelvis use straight angled lines as the pelvis spreads out.

As the body width and thickness increase, the neck, arms, thighs, and legs become thicker than the slender type as well.





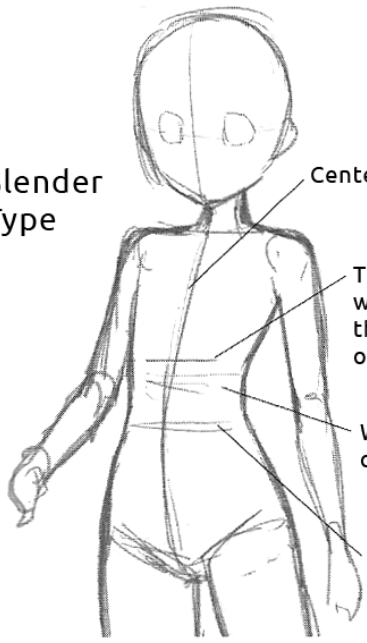
The slender type overlapping with the normal type. Not only are the chest and butt different, there is varying thickness from the neck, scapula, and waist areas.



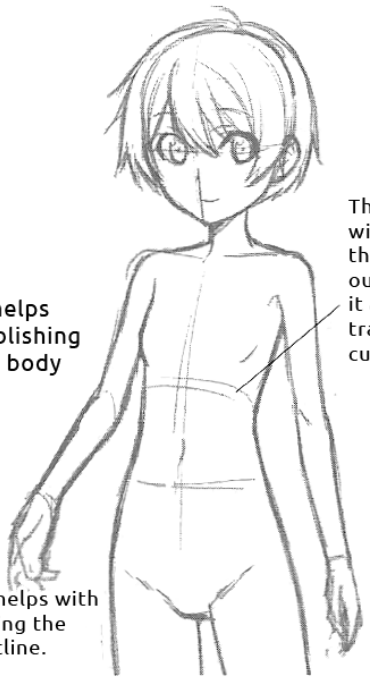
★ The main differences between the types are the shoulder width, armpit placements, and pelvis width.

● Drawing Process

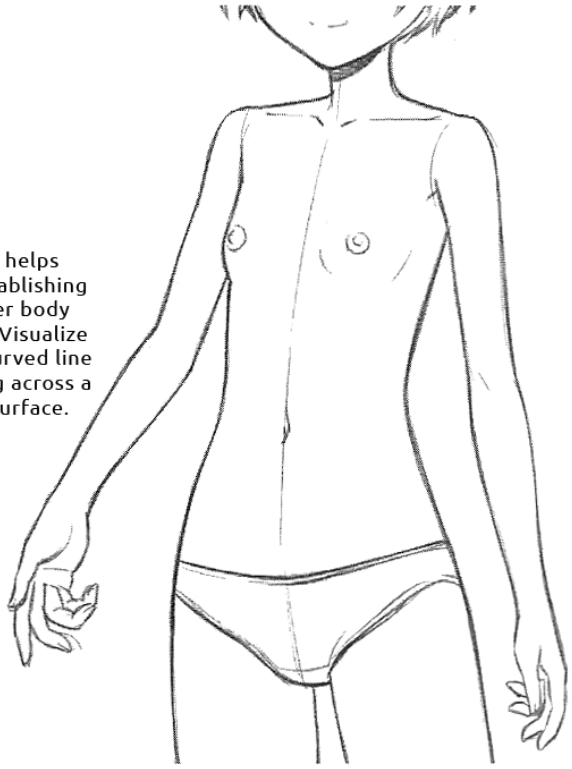
Slender Type



Overall outline: The breasts aren't drawn.

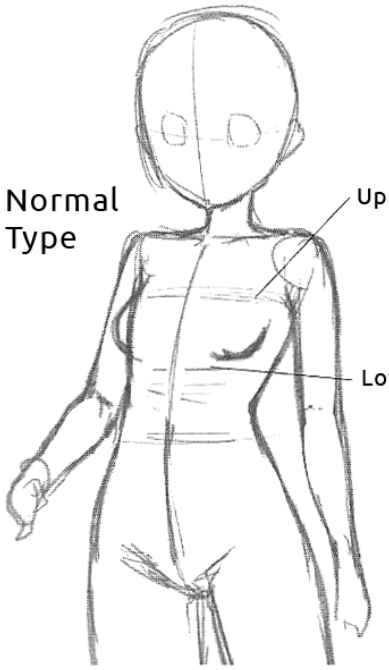


Fleshed out: The outline is made clearer. Small bumps are added to the chest. The curves of the waist are purposely made subtle.

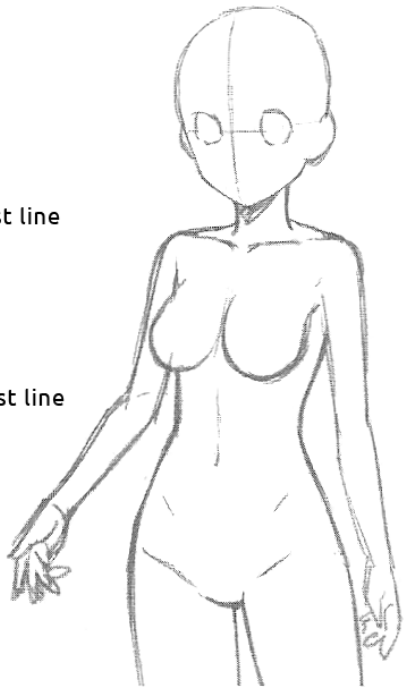


Finish up after adding nipples, areolas, and underwear.

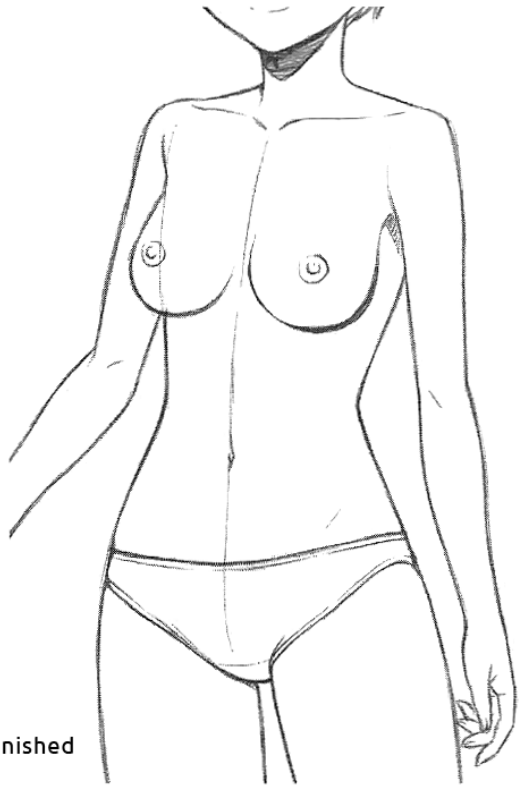
Normal Type



Draw this in mostly the same process as the slender type. Add outlines for the breasts and clearly define the silhouette.

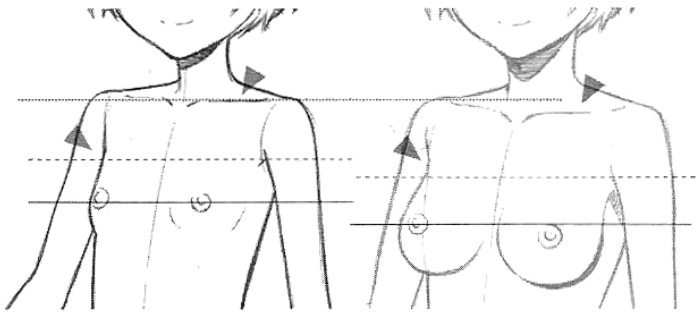


Flesh out the outline. Shape out the breasts.



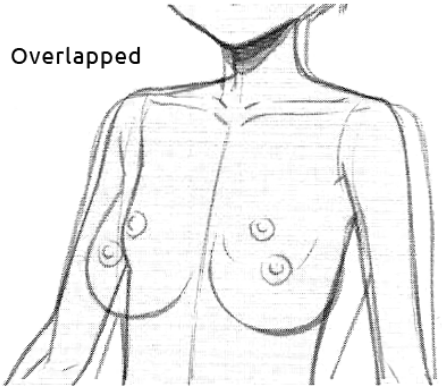
Finished

● Upper Body Comparison



When changing the shoulder width and body thickness, the clavicle and upper bust positions change. Their positions in the normal type are lower compared to the slender type, which makes the normal type feel thicker.

Overlapped

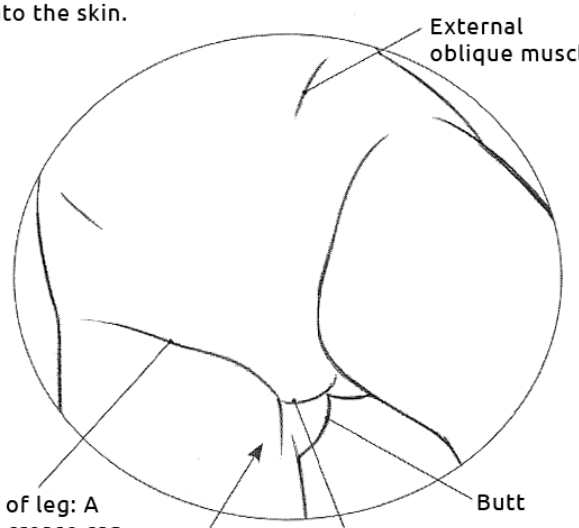


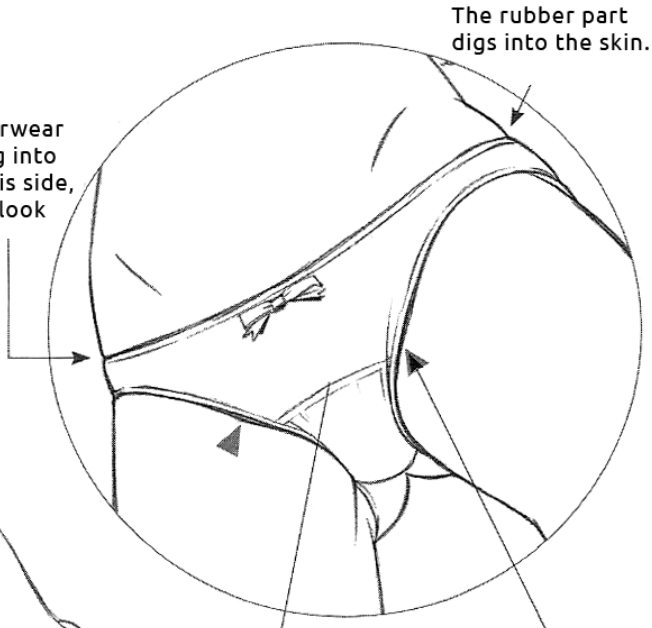
Drawing Where the Legs Connect and the Region Between the Legs

The hip joints are covered with flesh and don't appear on the surface. Let's take a look at the representations of the base of the legs, the crotch, and the butt.

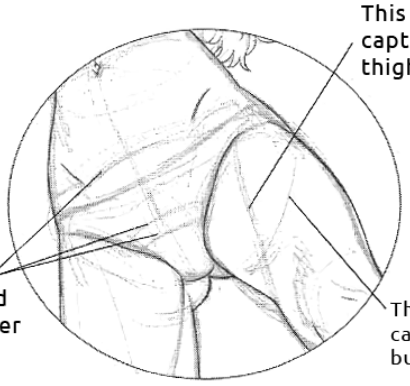
Features Around the Base

The texture of the flesh can be created using curved lines. When drawing underwear, it's important to have it dig into the skin.

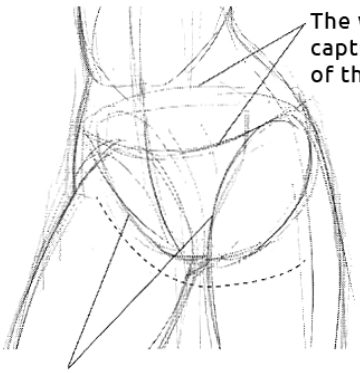


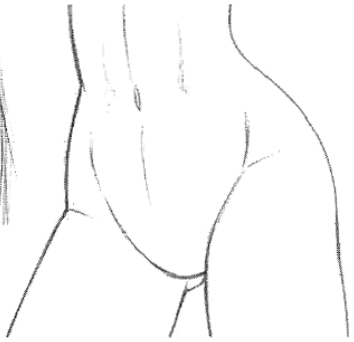


Drawing Tips

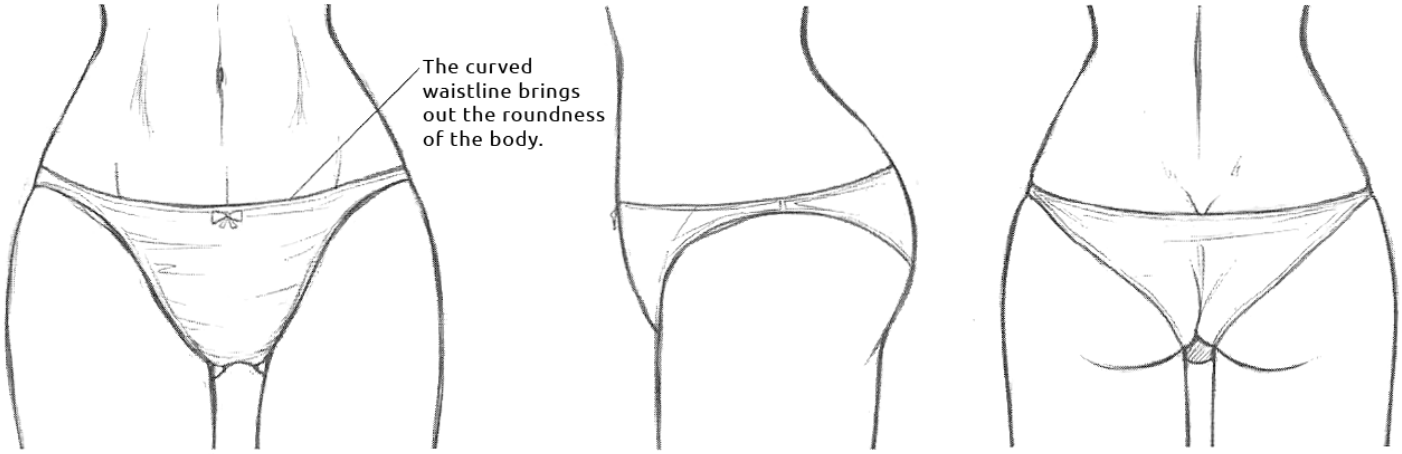


Drawing Underwear and the Area Around Where the Legs Connect

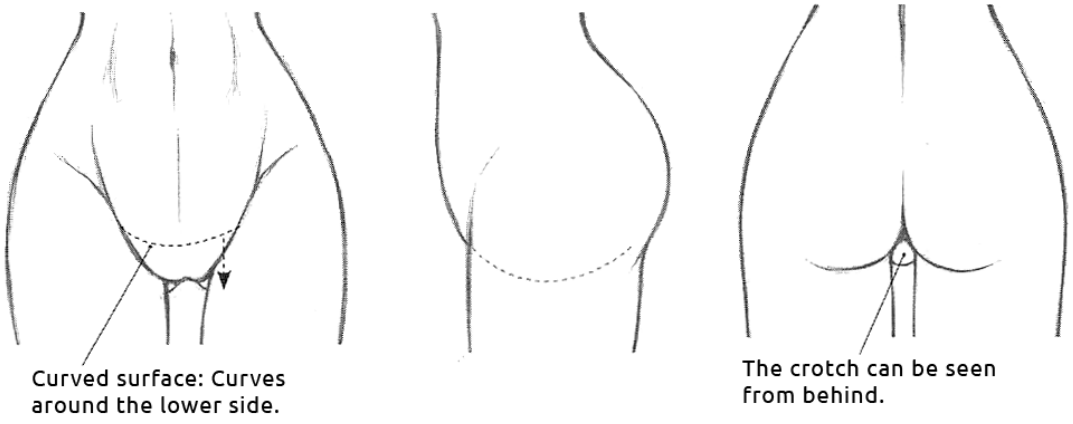


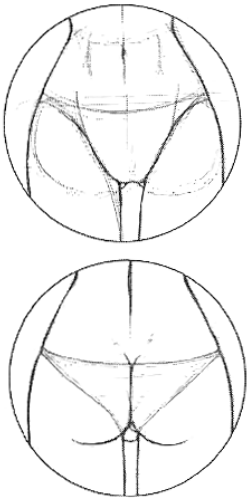


Underwear Examples



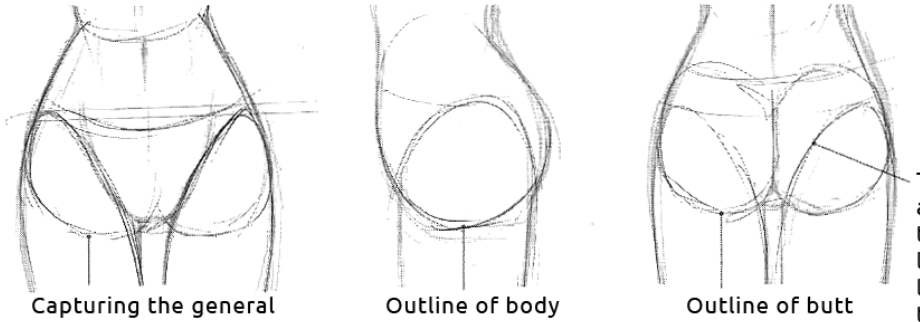
Crotch Without Underwear

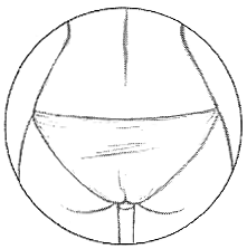




Underwear X-Ray Diagram

Drawing Around the Crotch: Outline and Rough Sketch



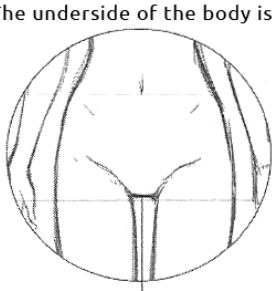


Underwear where there's more cloth on the backside (same for front side)

Drawing Where the Legs Connect From an Upwards Angle

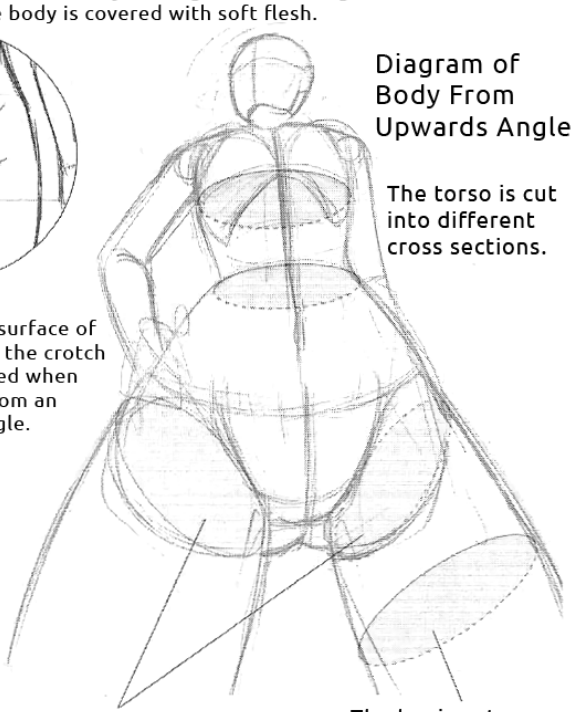
Front of Crotch

This involves drawing a region of the body that most people aren't familiar with. Let's learn about how to draw a crotch by looking at how the legs connect to it. The underside of the body is covered with soft flesh.



The curved surface of the front of the crotch is emphasized when looked at from an upwards angle.

Diagram of Body From Upwards Angle



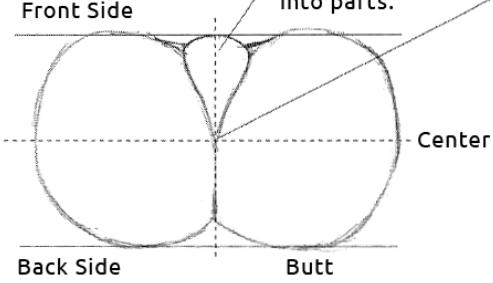
The torso is cut into different cross sections.

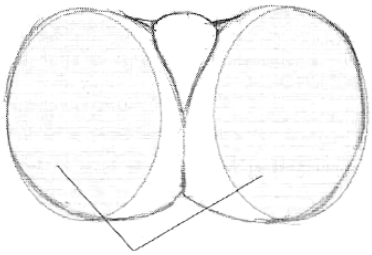
Where the legs connect

The leg is cut into different cross sections. Knee socks and such would be at about this line.

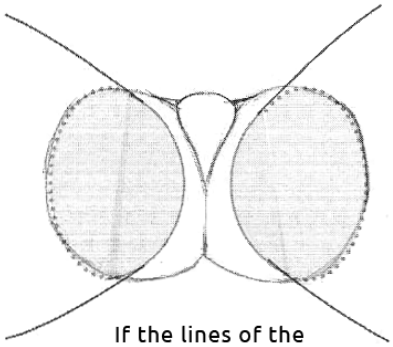
Lowest part of the body (under the torso)

Diagram of the Torso's Underside

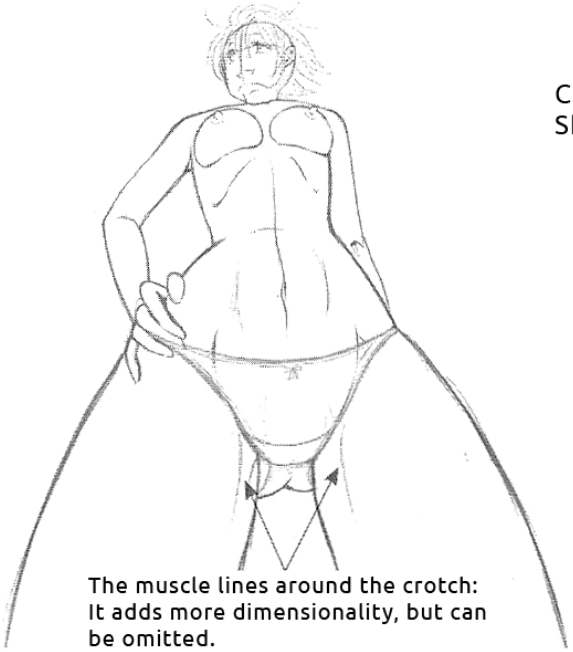




Where the legs connect: The thighs are vertical ellipses.

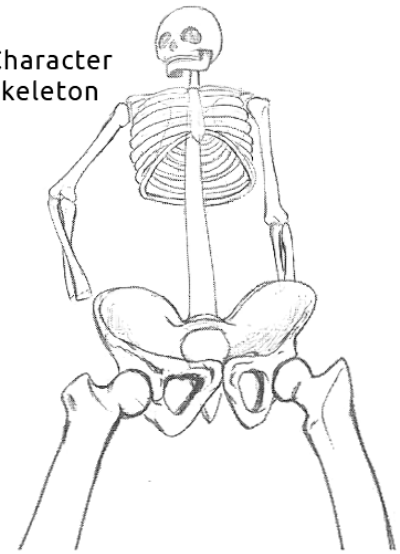


If the lines of the legs were to be added in

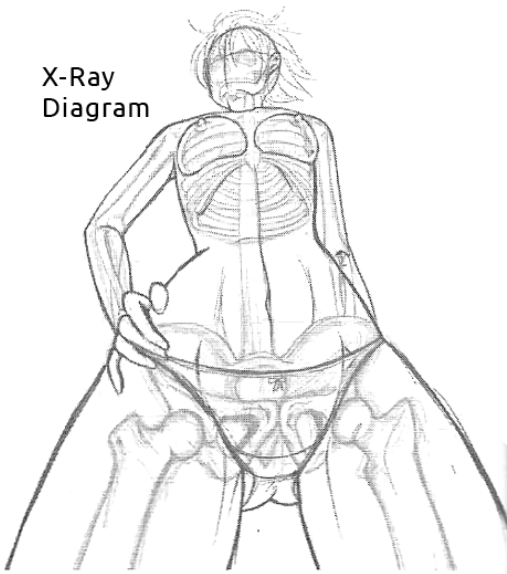


The muscle lines around the crotch: It adds more dimensionality, but can be omitted.

Character Skeleton



X-Ray Diagram



The pelvis and hip joints usually have very little bearing on the overall outline.

● 45° Angle

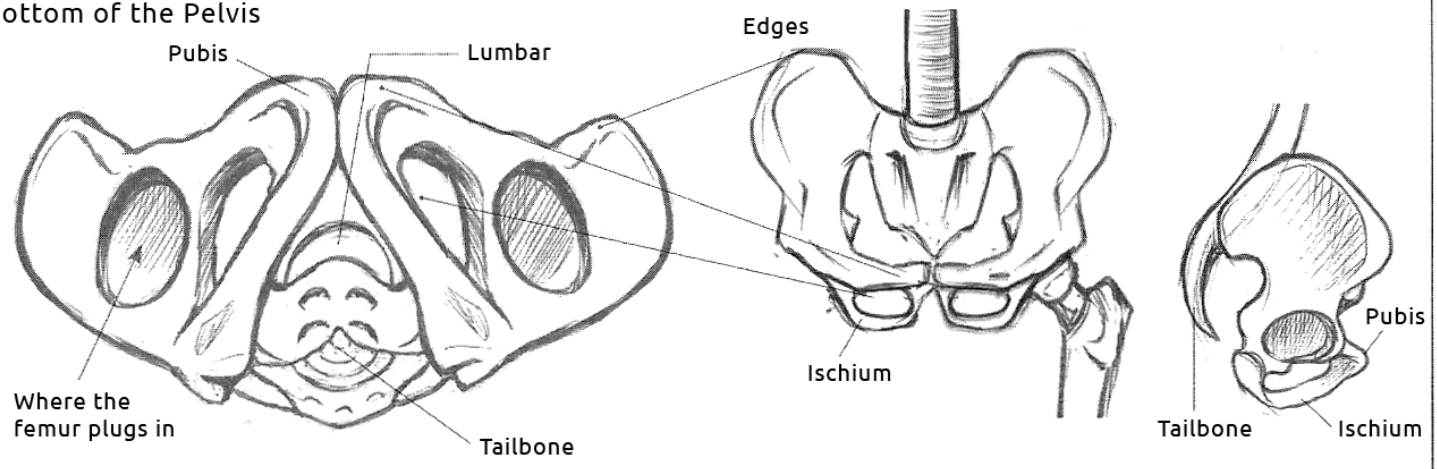
The crotch region has a roundness to it. Draw it with a gentle curved line extending down from the lower torso.

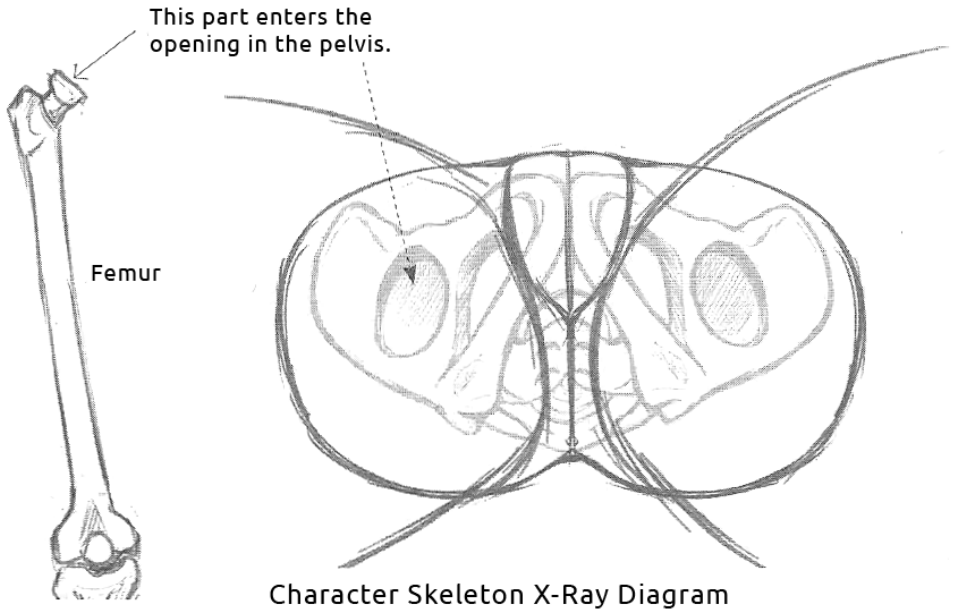
Use the line reaching towards the front side of the crotch and the ellipse made from the butt's outline as guides for drawing where the leg begins.

Reference: Hip Joints

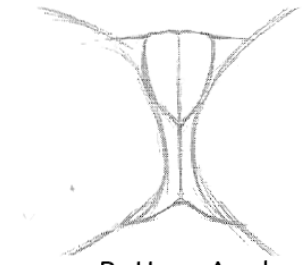
The hip joints are buried inside the torso, so they can't be made out from the outside. The edges of the pelvis sometimes point outwards (for the more slim types).

Bottom of the Pelvis

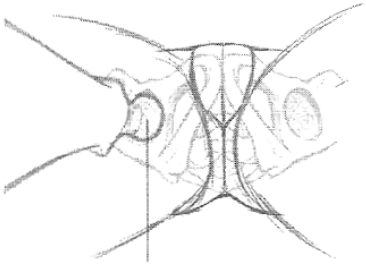




Character Skeleton X-Ray Diagram



Bottom Angle



Where the femur connects

Backside of Crotch

● 45° Angle

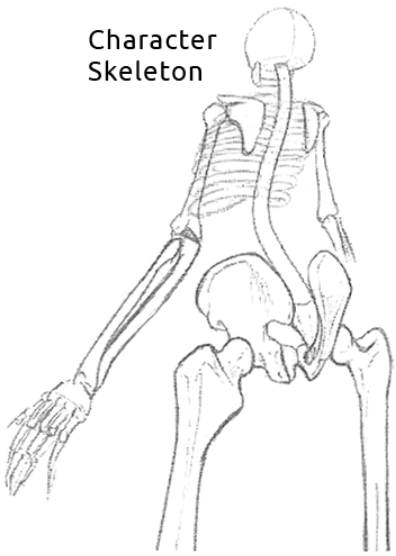
Upwards Knee Shot Angle

No Underwear

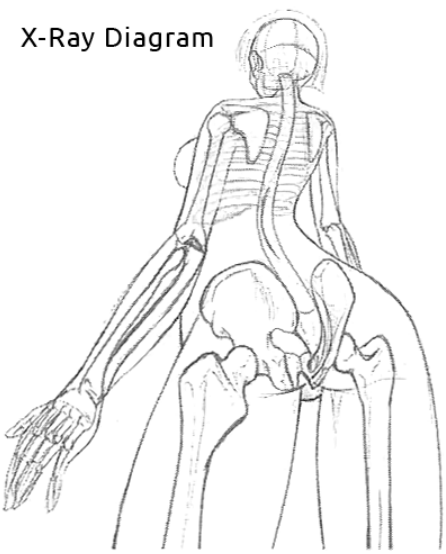
The torso is drawn with the image of the crotch region curving towards the front side.

Where the legs connect

Character Skeleton

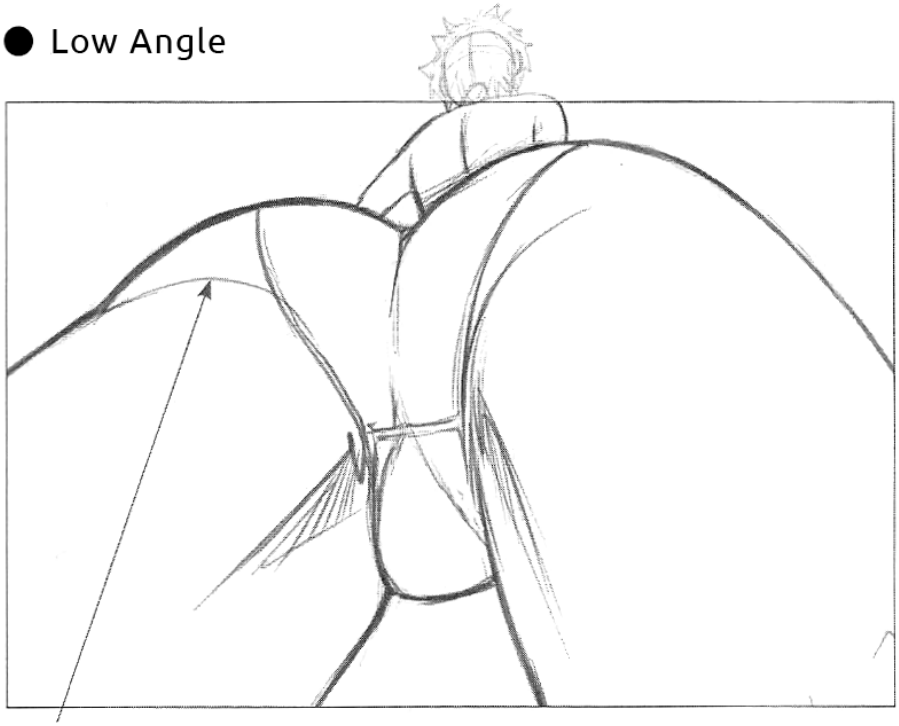


X-Ray Diagram

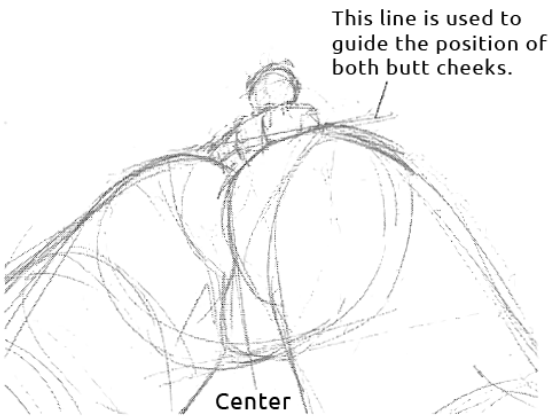


Example of failure: The crotch is emphasized too much and too much of the underside of the body can be seen from this angle.

● Low Angle

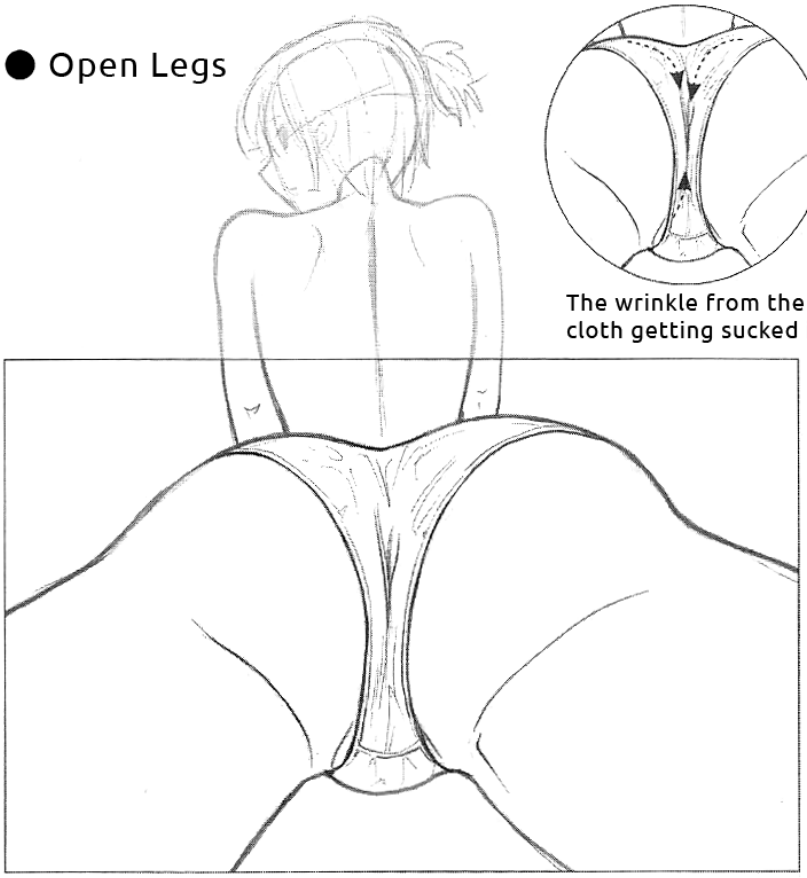


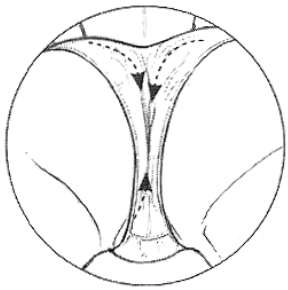
The leg connection line is thinly drawn in. This can be omitted.



No underwear: The butt line is more distinctly drawn in.

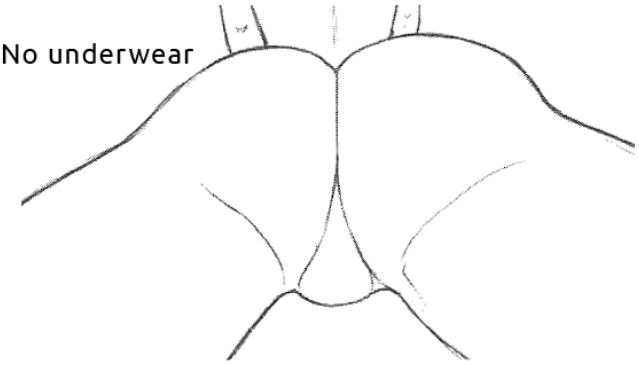
● Open Legs

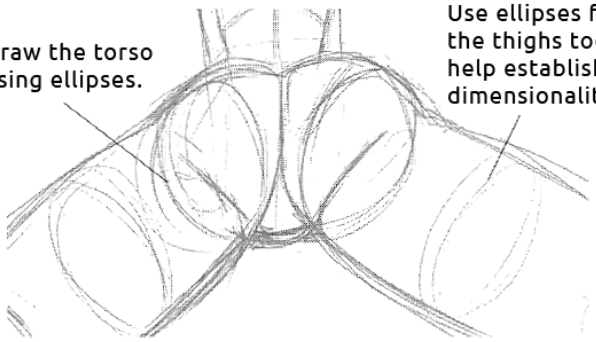




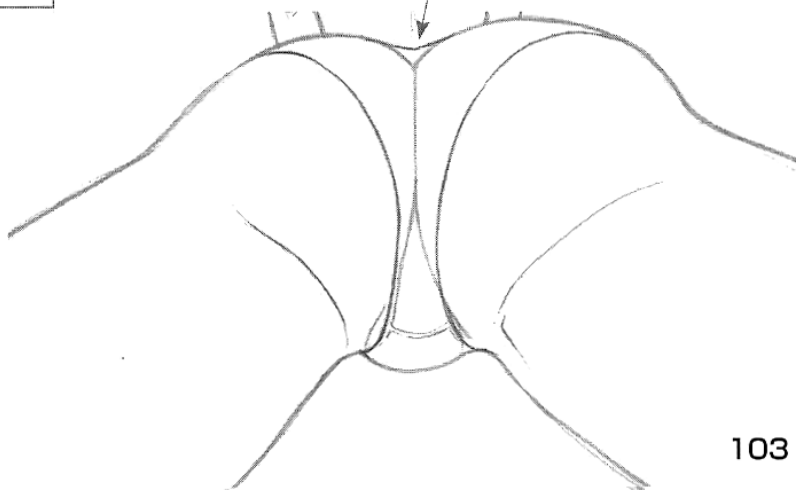
The wrinkle from the cloth getting sucked in

No underwear

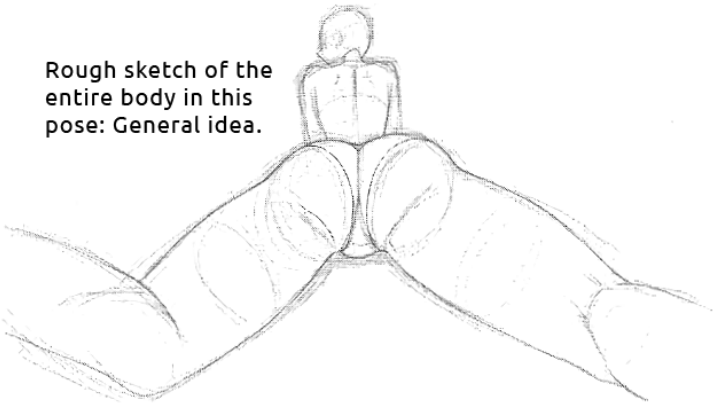




The underwear is raised a bit higher than the butt crack.



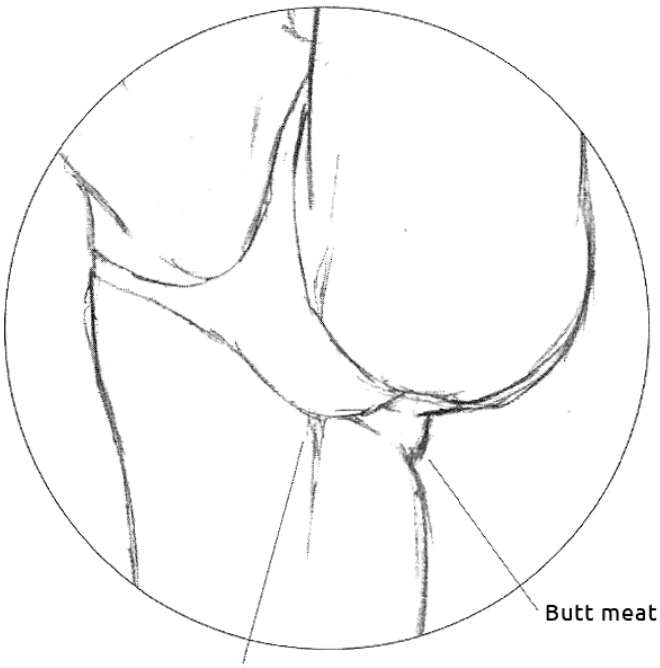
Rough sketch of the entire body in this pose: General idea.



Drawing Where the Legs Connect in Action Poses

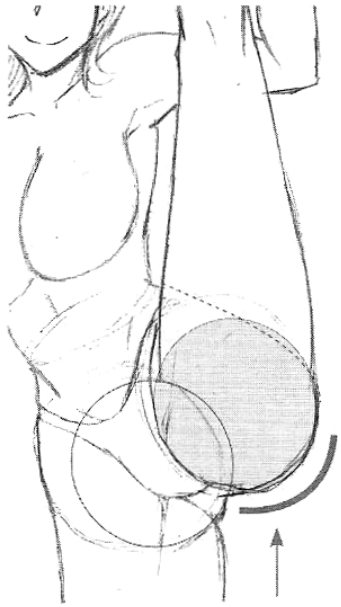
The crotch's appearance will change depending on how the legs move. Let's take a look at various positions of the crotch and legs.

Standing with One Leg Up

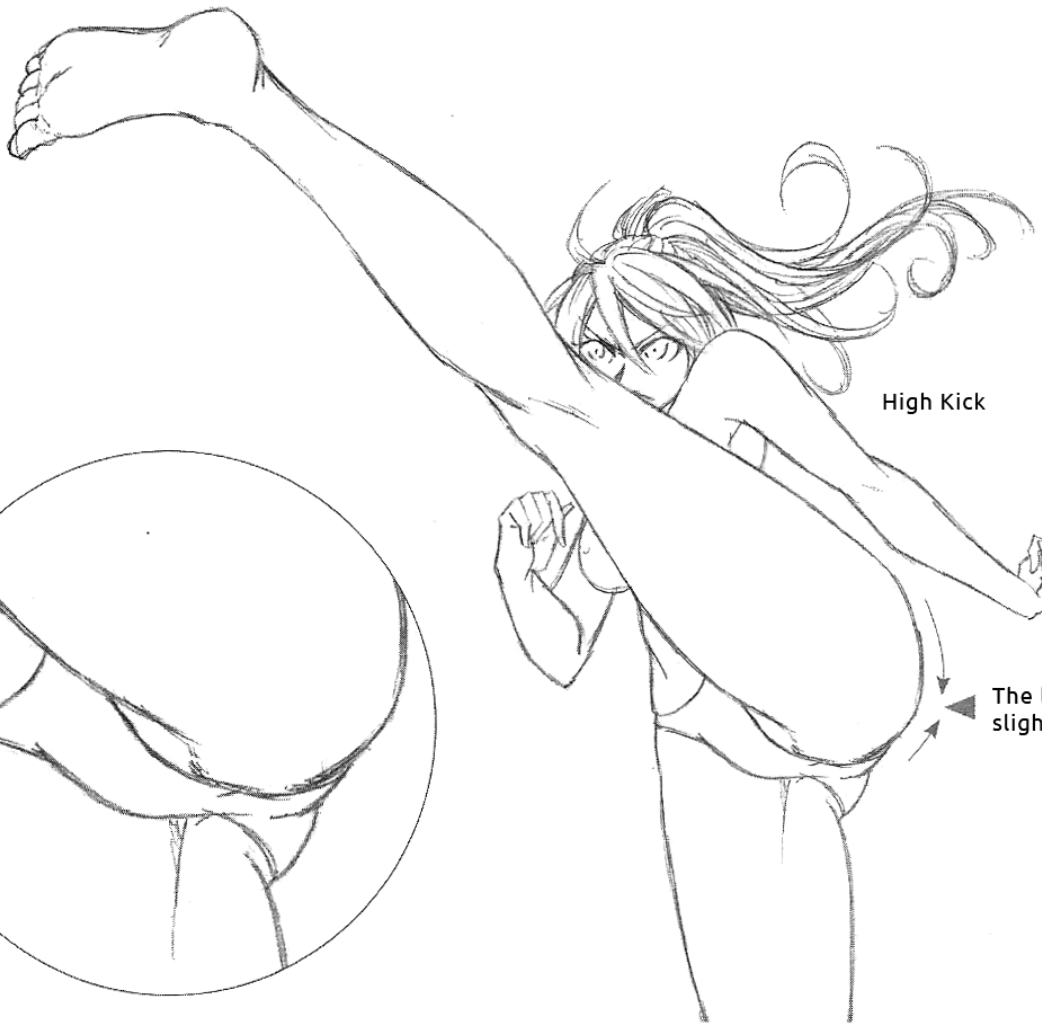


Butt meat

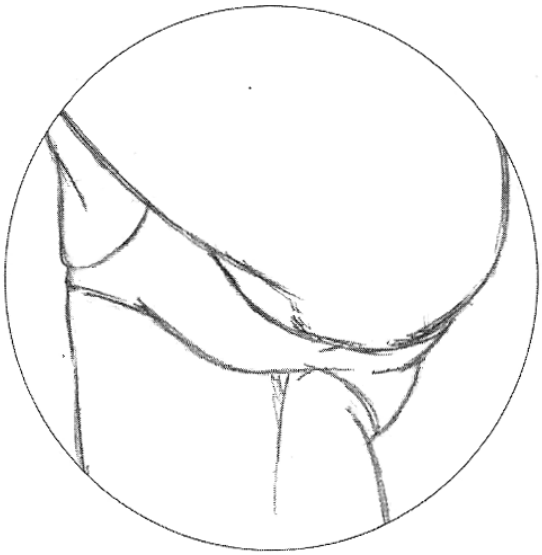
Crotch bulge



The outline of the butt is reflected here.

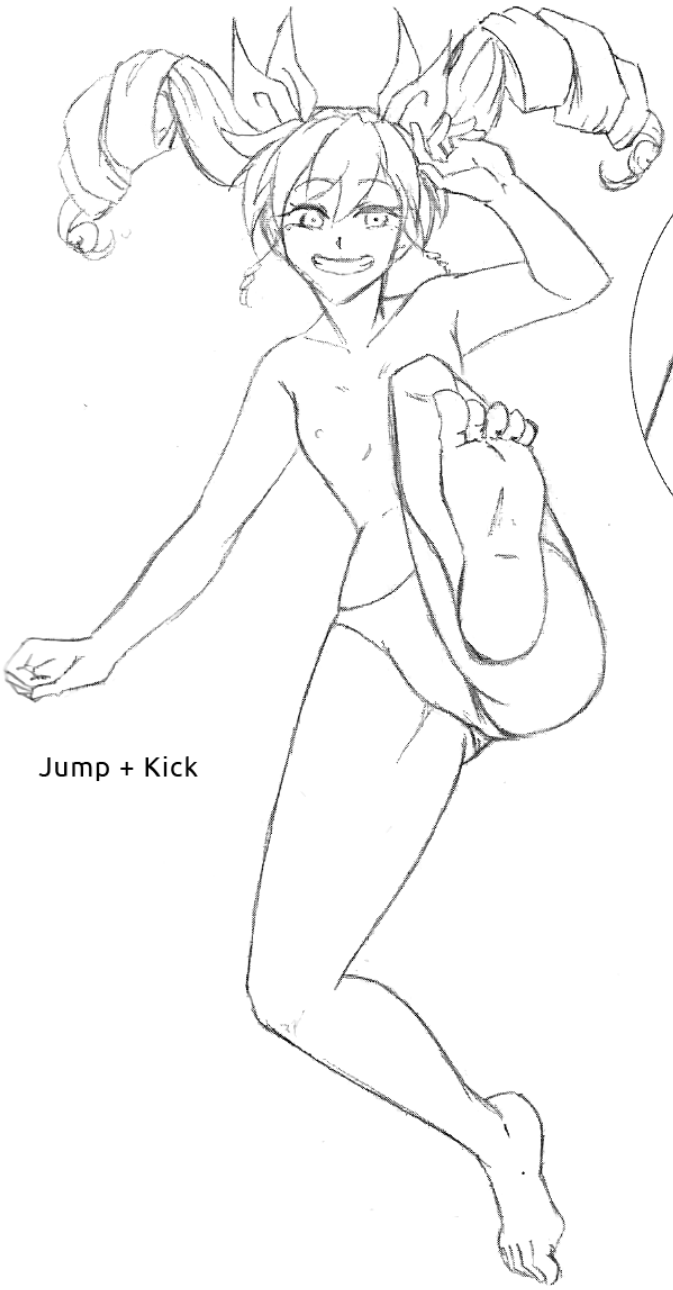


High Kick



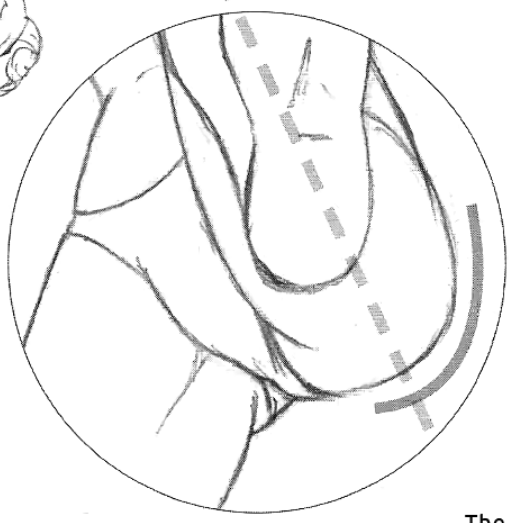
The line becomes slightly sharp here.

Torso behind leg



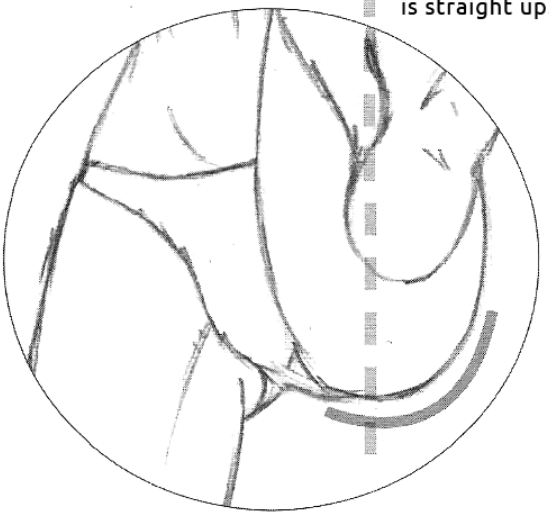
Jump + Kick

The leg is in a diagonal position.

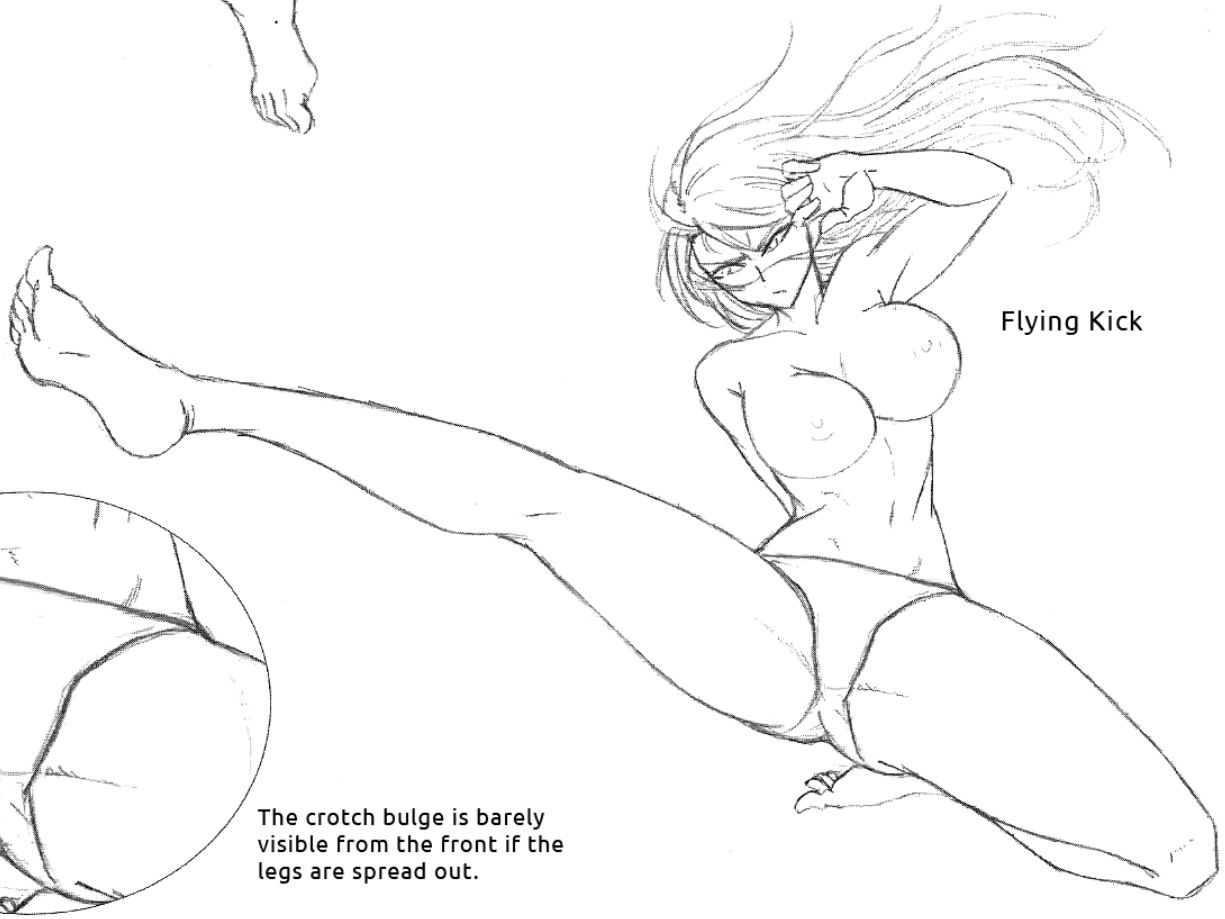


Kicking Up

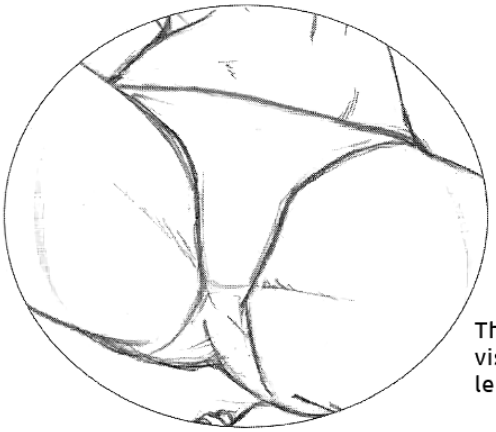
The leg direction is straight up.



The curvature of the butt will change depending on the direction the leg is kicking in.

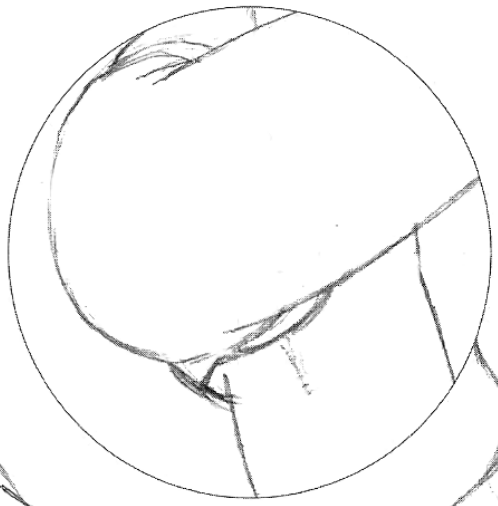


Flying Kick

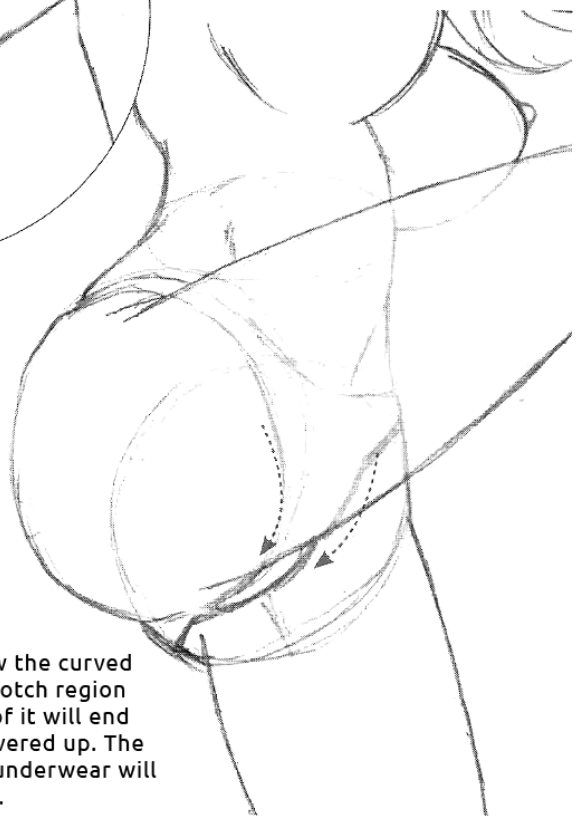


The crotch bulge is barely visible from the front if the legs are spread out.

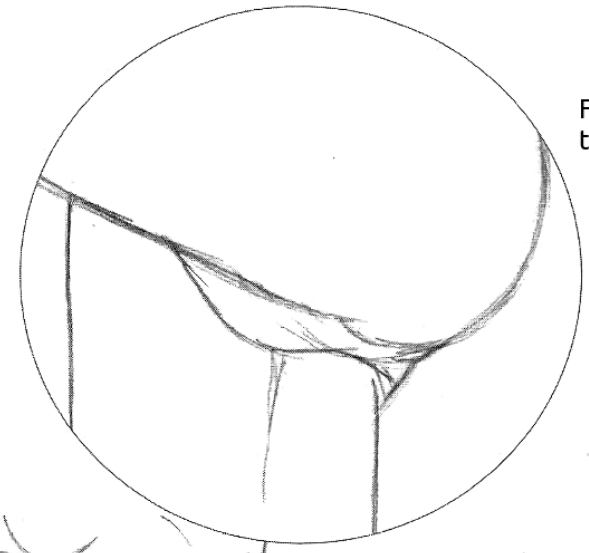
Start of
Roundhouse Kick



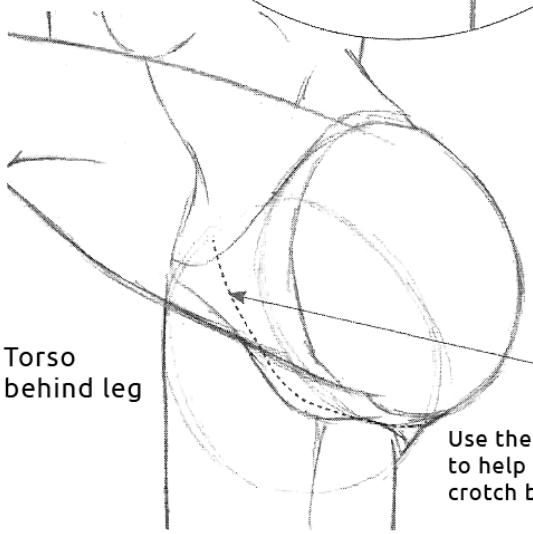
Only a slight portion of the crotch isn't covered up by the leg.



Carefully draw the curved lines of the crotch region even if most of it will end up getting covered up. The shape of the underwear will help with this.



Front Kick - The thigh is lifted up.

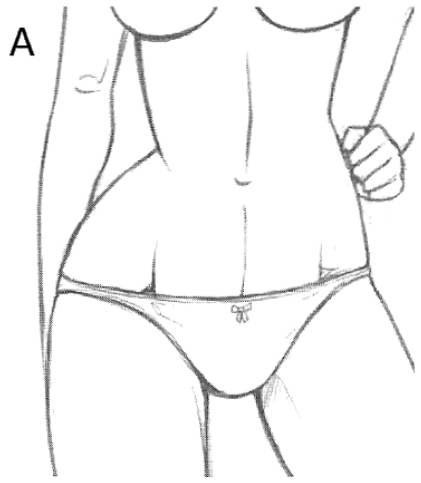


Torso behind leg

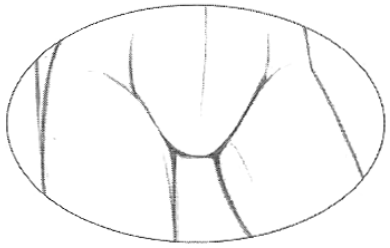
Use the center line to help capture the crotch bulge.

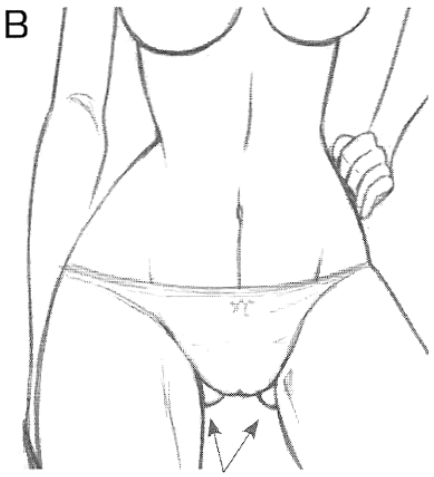
Crotch and Butt Appearance

There are regions of the butt that aren't drawn depending on the situation. Slightly upward or downward angles can change what you can see.

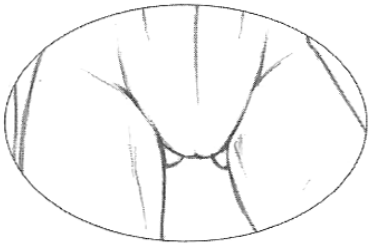


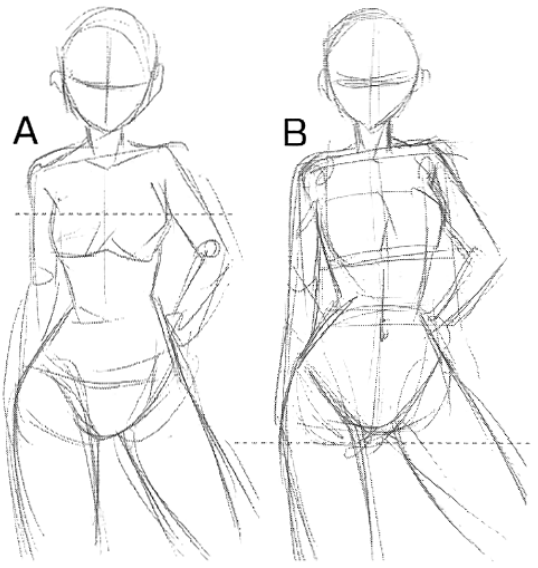
The butt can't be seen.





The butt can be seen.



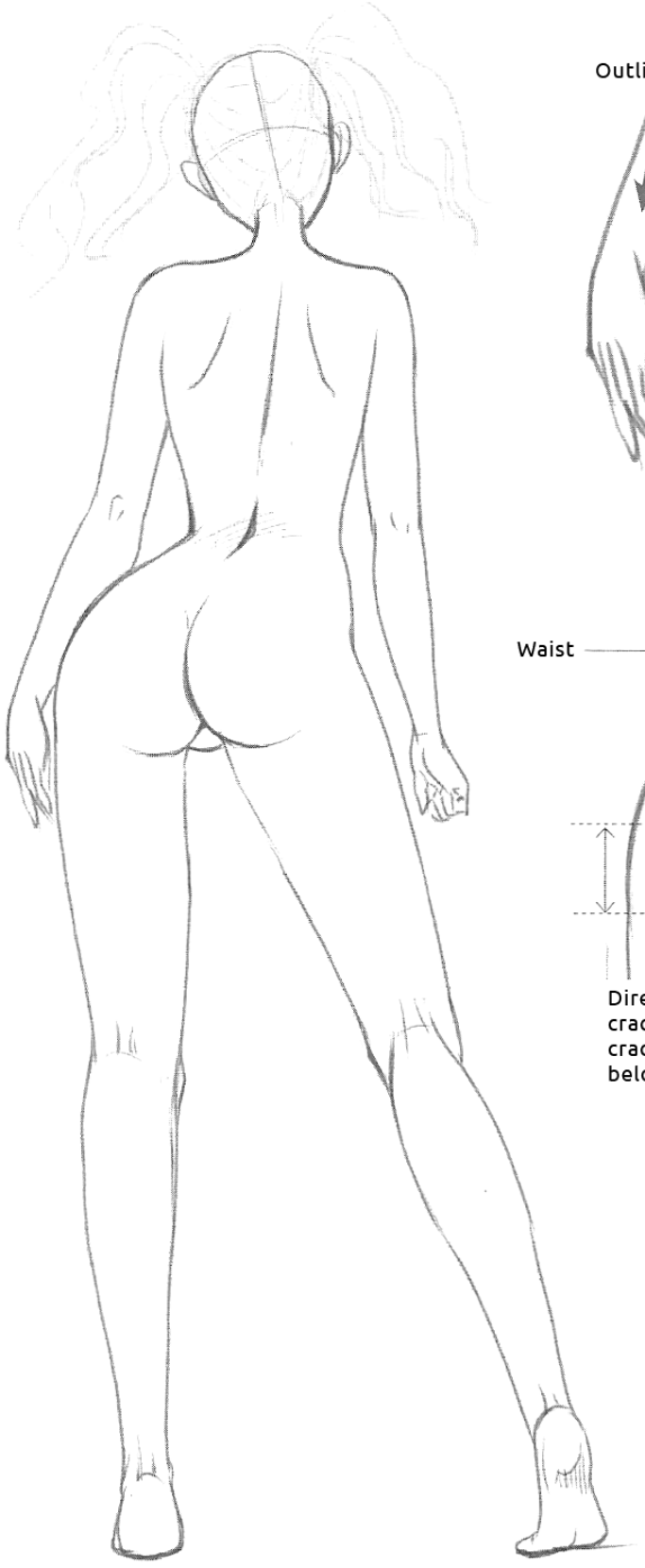


Strictly speaking, "A" would be an example of someone getting their picture taken from the very front. If taken a little farther back and from a lower angle, something like "B" would be the result. There are cases where the butt can still be seen from a normal front angle in order to make the overall appearance more attractive. Try to draw while keeping these things in mind.

Drawing the Butt

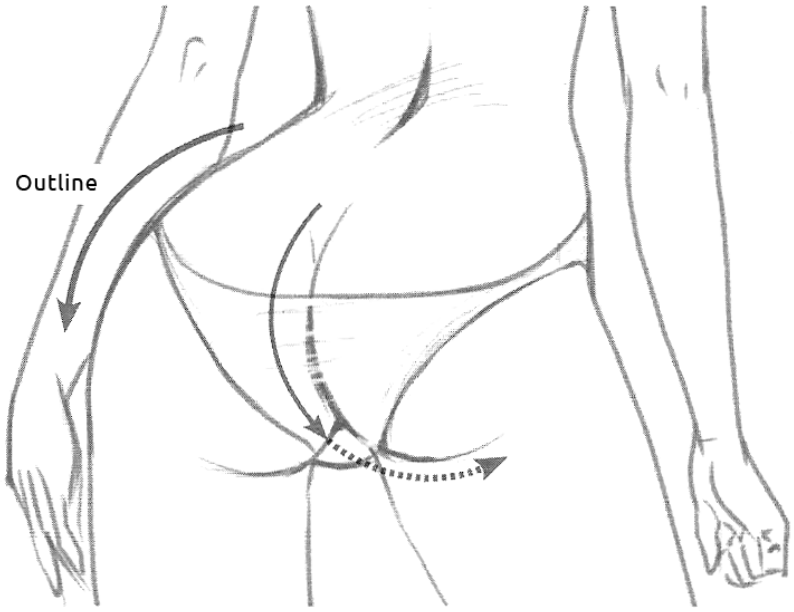
Standing Pose

Bending

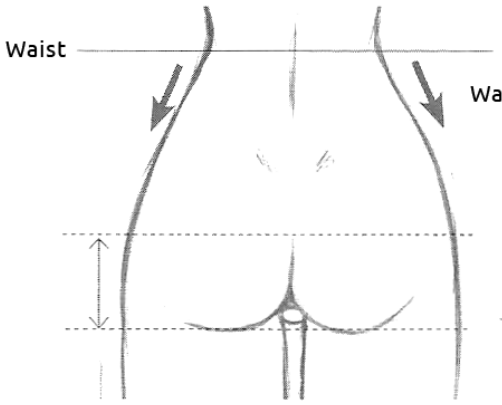


These are drawings with the butt as the focus. Let's take a look at various representations of butts.

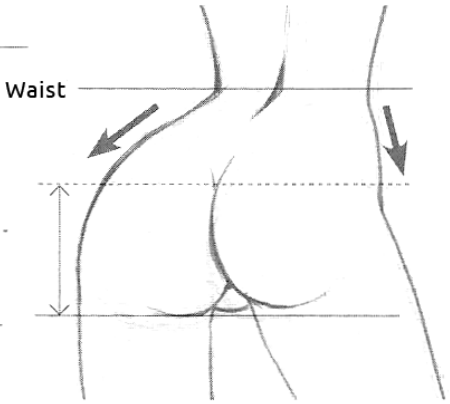
Normally speaking, the bulges of the butt cause a crack to form. Pay close attention to how the butt spreads out from the waist.



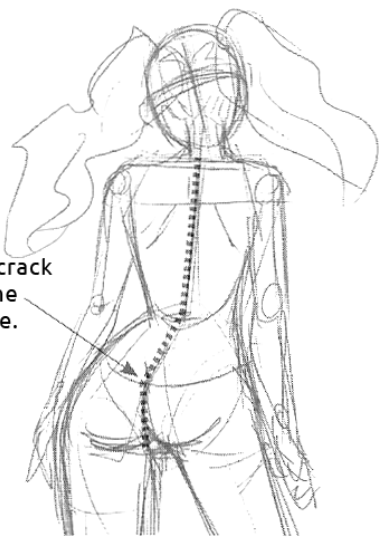
A butt from a 45° angle: The curve of the butt crack should be drawn using the outline as a guide.



Directly from behind: The butt crack forms a straight line. The crack actually begins from below and is rather short.

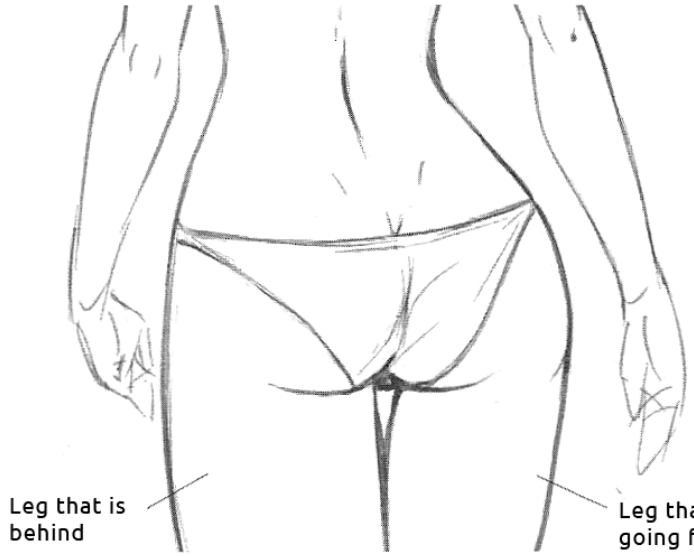


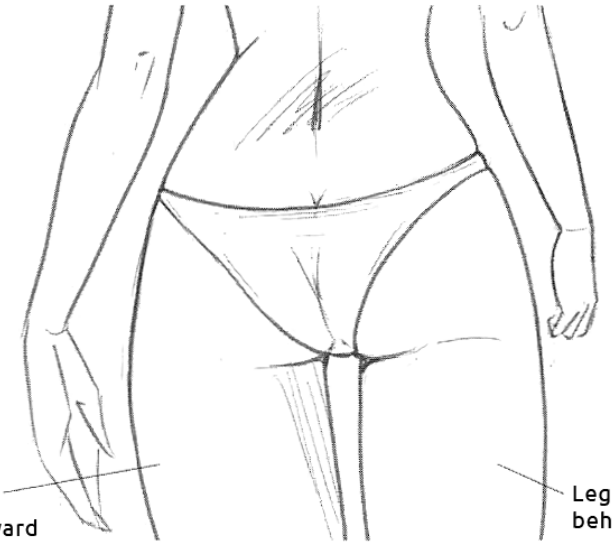
The butt is drawn jutting out and from a low angle. The butt is more emphasized.



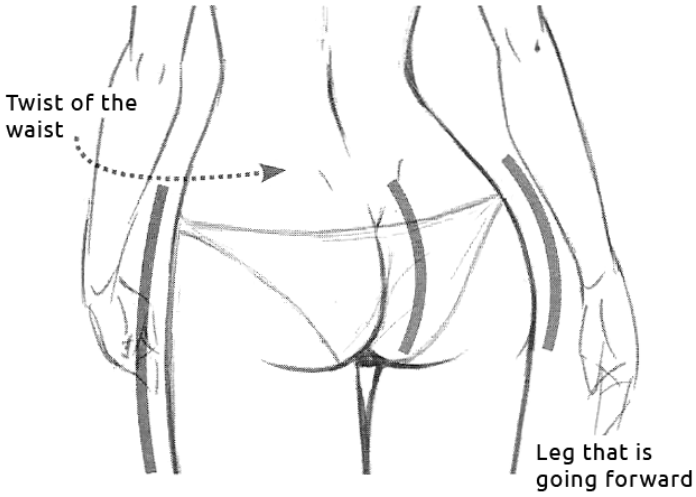
Reference - Full Body Design

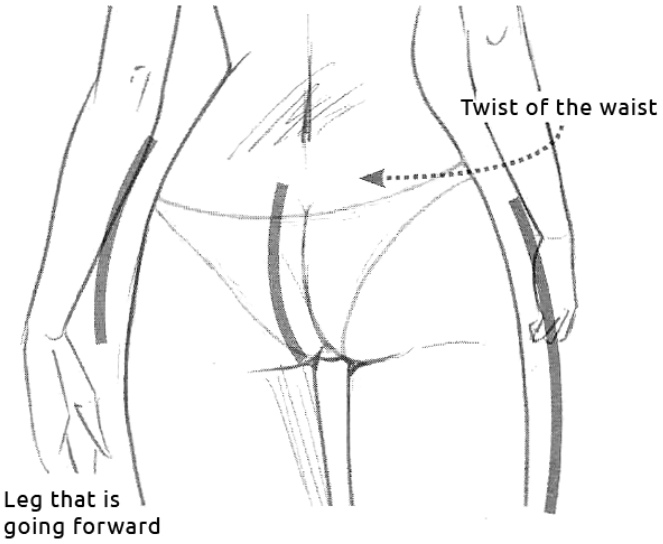
Walking from Behind



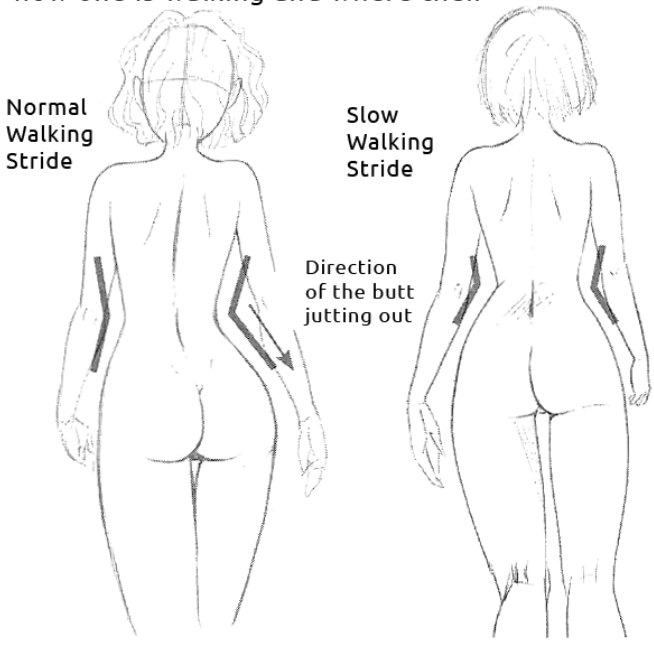


Pay close attention to the curvature of the butt and the lines of the legs.



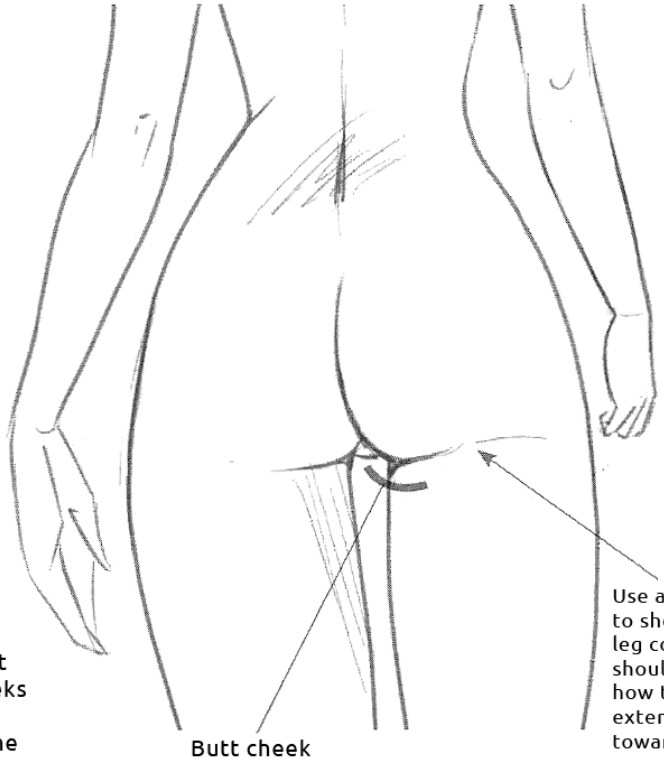


How the butt differs depends on how one is walking and where their



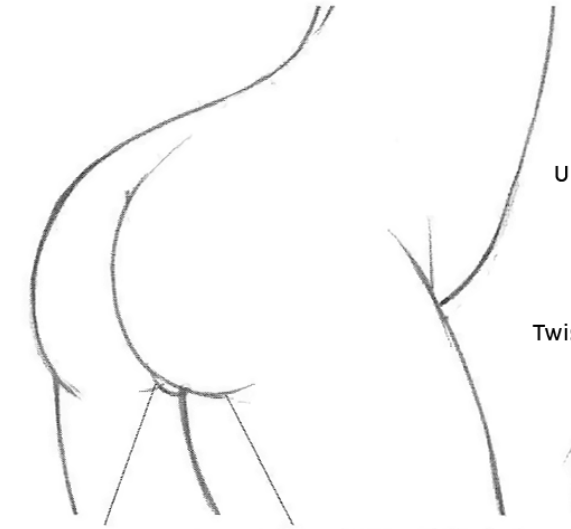
A normal walking pose. The waist has a large turn, making the way the butt juts out more defined. The distinction between the front and back legs is stronger as well.

The turn of the waist is not emphasized. The butt cheeks jut out at about the same length. The lines around the butt show which legs are at the front or back.



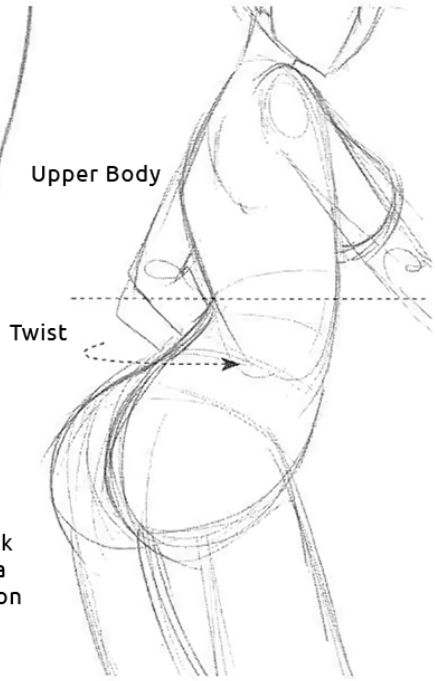
Butt Thrusting Out

● Small Cute Butt

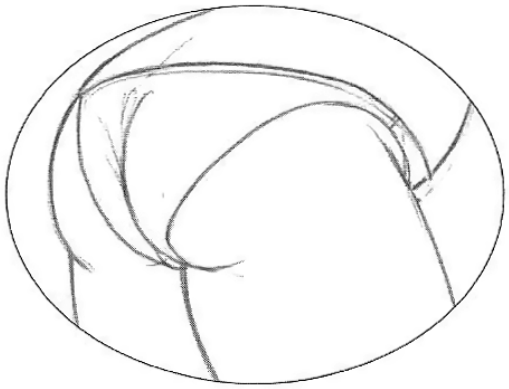


Some of the crotch can be seen. This can be omitted.

By having the butt cheek extend onto the thigh, a cuter, rounder impression can be given.

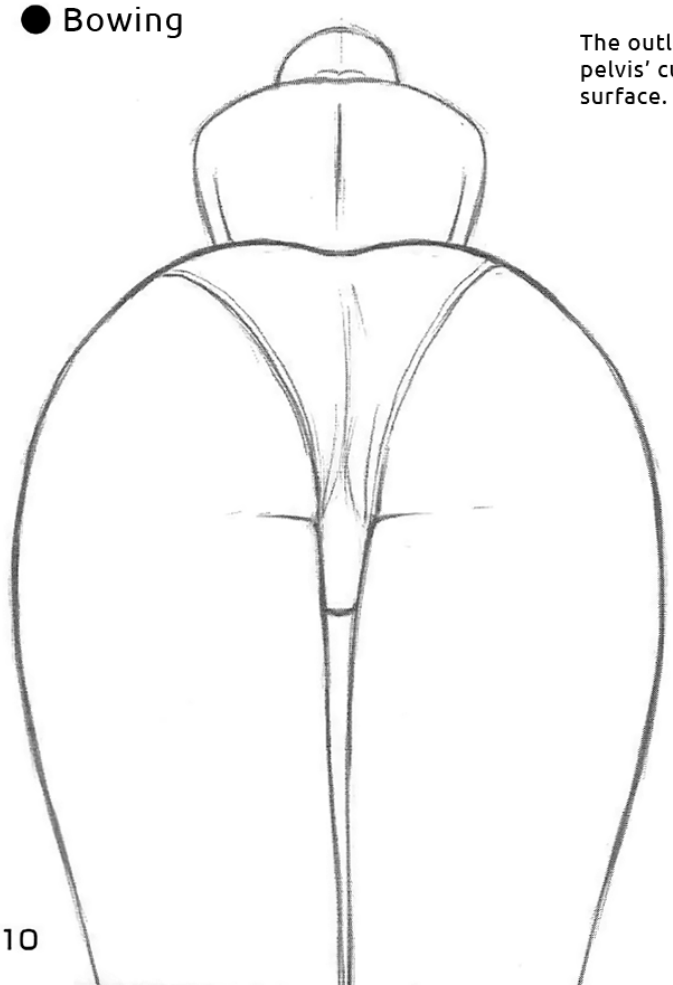


Sketch: The upper body is almost directly at this side while the waist makes a twist. The back line is corrected when the main linework is drawn in.

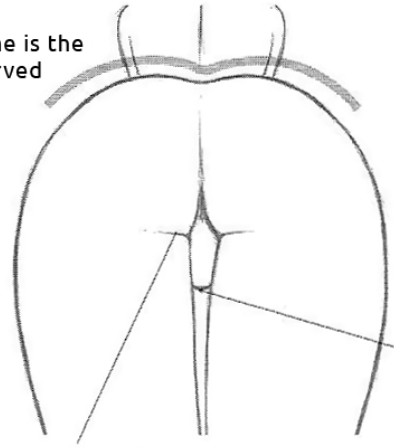


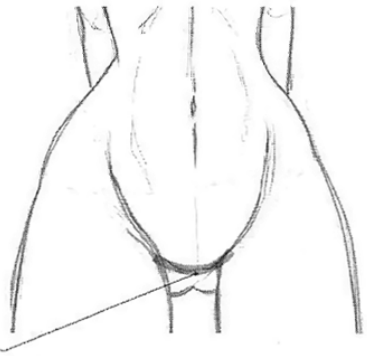
In the case of underwear: The butt crack can be omitted as well, showing only the creases of the underwear.

● Bowing



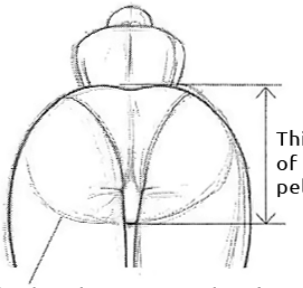
The outline is the pelvis' curved surface.



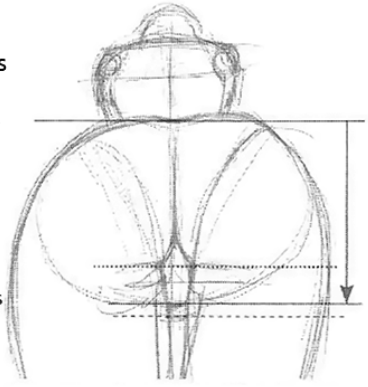


Roundness of the crotch

The W shape of the butt doesn't show up. Slightly draw in the wrinkles representing where the legs connect (curved lines going slightly upwards).



This sketch captures the size of the pelvis.

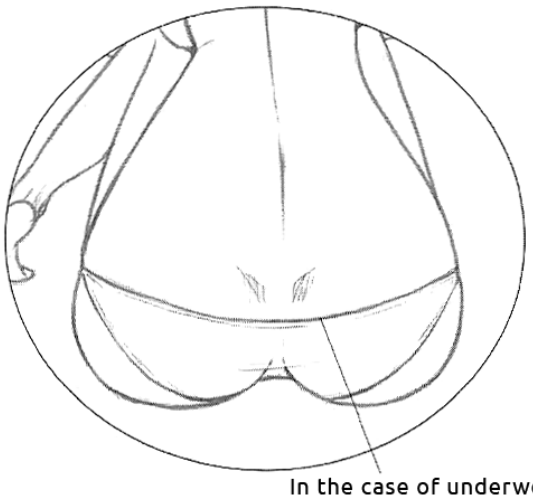


Establishing the thickness of the pelvis: Meatier characters will use a thicker size, while skinnier characters will use a thinner size.

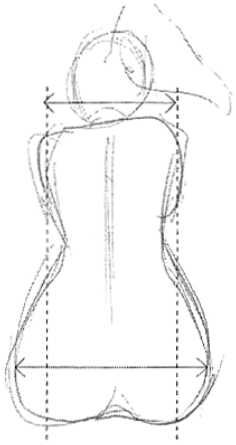
Sitting Poses

Sitting with Arms Around Knees from Behind

Let's take a look at how butts are shaped when against the floor.



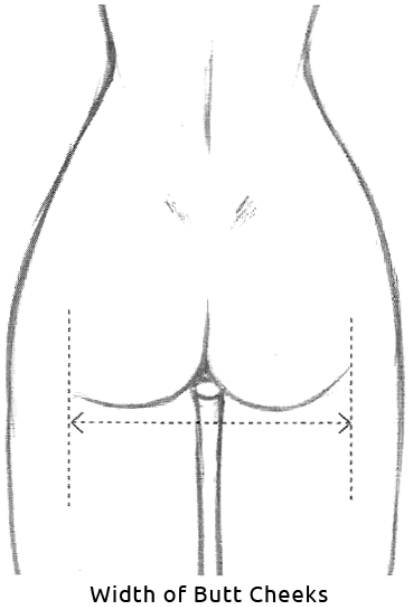
Main Points



1. Draw out the silhouette. The butt should extend out wider than the shoulders.

2. Flesh out the pose. The waist should stretch out downwards to the sides.

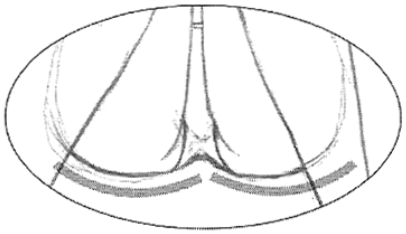
Changes in Butt Cheek Lines



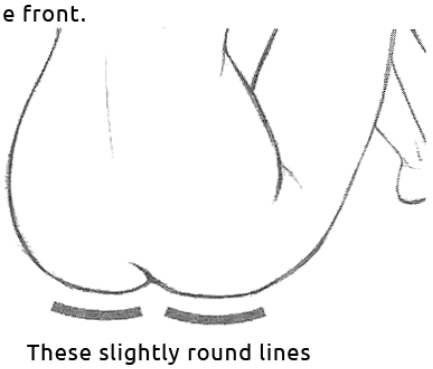
Width of Butt Cheeks

The butt widens out, forming the entirety of the butt outline.

The butt actually flattens when against the floor, but try giving it a round silhouette instead.



The butt isn't very round when viewed from the front.

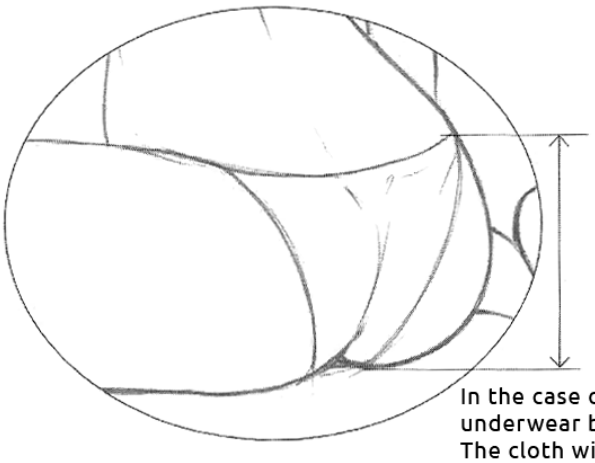


These slightly round lines show that the butt is making contact with the floor.

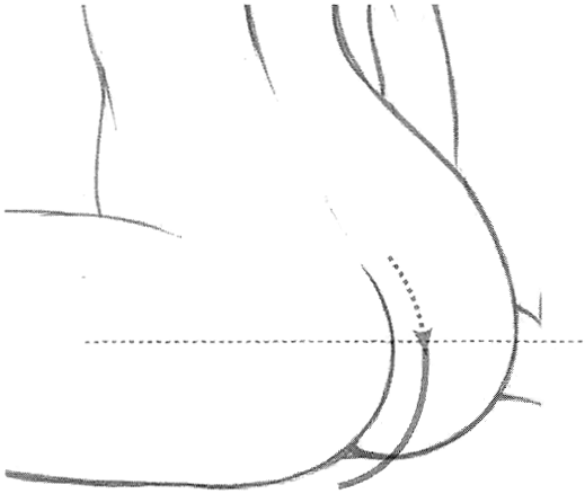
Back Stretching Out While Sitting

A sitting pose that especially emphasizes the butt by making it slightly stick out.

● Emphasizing the butt lines

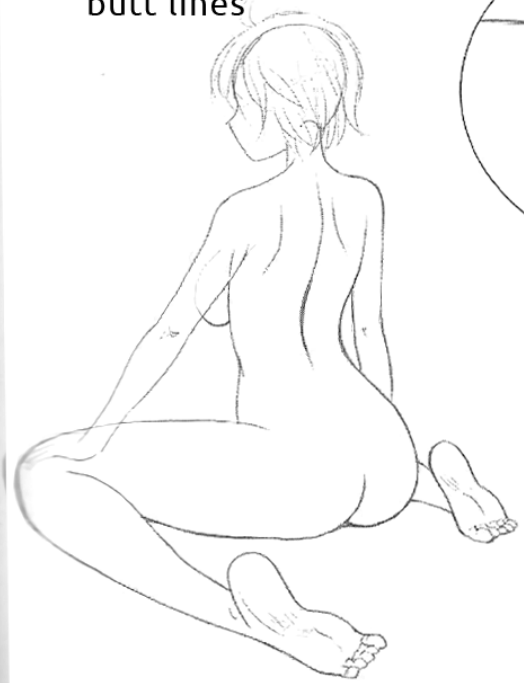


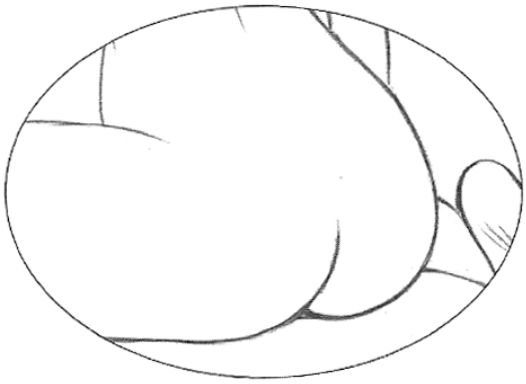
In the case of underwear being on: The cloth width does not change much.

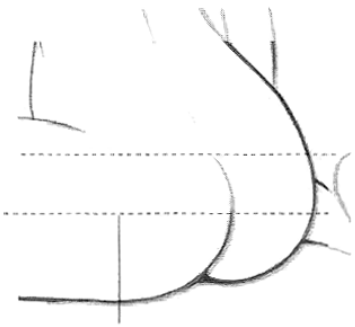


Draw the butt crack reaching towards a very deep position. The butt is given more appeal this way.

● In the case of not emphasizing the butt lines







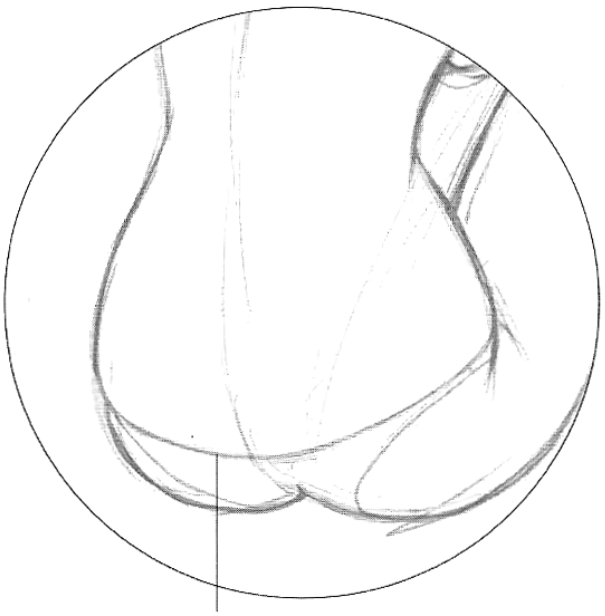
The butt crack only reaches about half as far.

Main Points

The back line (center line): While keeping in mind the bend of the waist, draw this line reaching all the way to the butt crack without any interruptions.

Draw underwear as a guide to establish the round surface of the waist.

Sitting with Back Bent Forward



In the case of underwear being on: The hem is much farther down. The surface area of the cloth decreases.

The butt curves in.

Only a slight bit of the butt crack can be seen.

Main Points

1. Outline

Center line stretching down the back

Waist curve

Silhouette of back

The butt curves towards the thighs.

2. Rough sketch

Represent the curve of the waist.

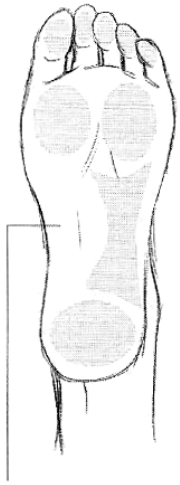
3. Flesh out the overall line work.

Column

Let's Draw Poses Where the Soles of the Feet Can Be Seen

Soles Are Pretty

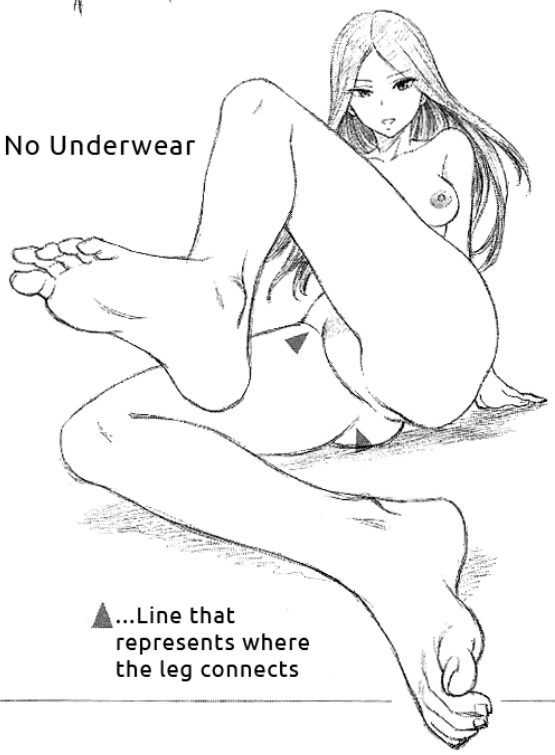
Let's take a little look at the representation of soles. The sole is made up of curved surfaces. Draw while keeping in mind the various dips and bulges.



Arch of the foot

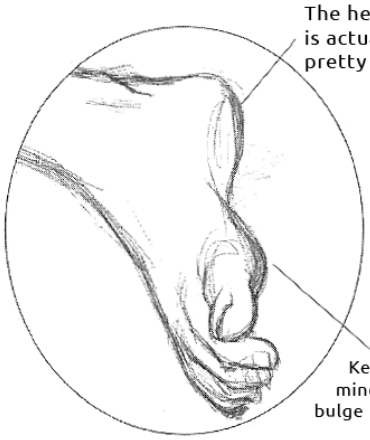
The shaded regions are where the foot will most likely touch the floor first.

No Underwear



▲...Line that represents where the leg connects

Gentle bumps



The heel is actually pretty flat.

Keep in mind the bulge here.

Chapter 4

Let's Master Bone Depiction and Flesh Texture

Drawing Poses With Movement

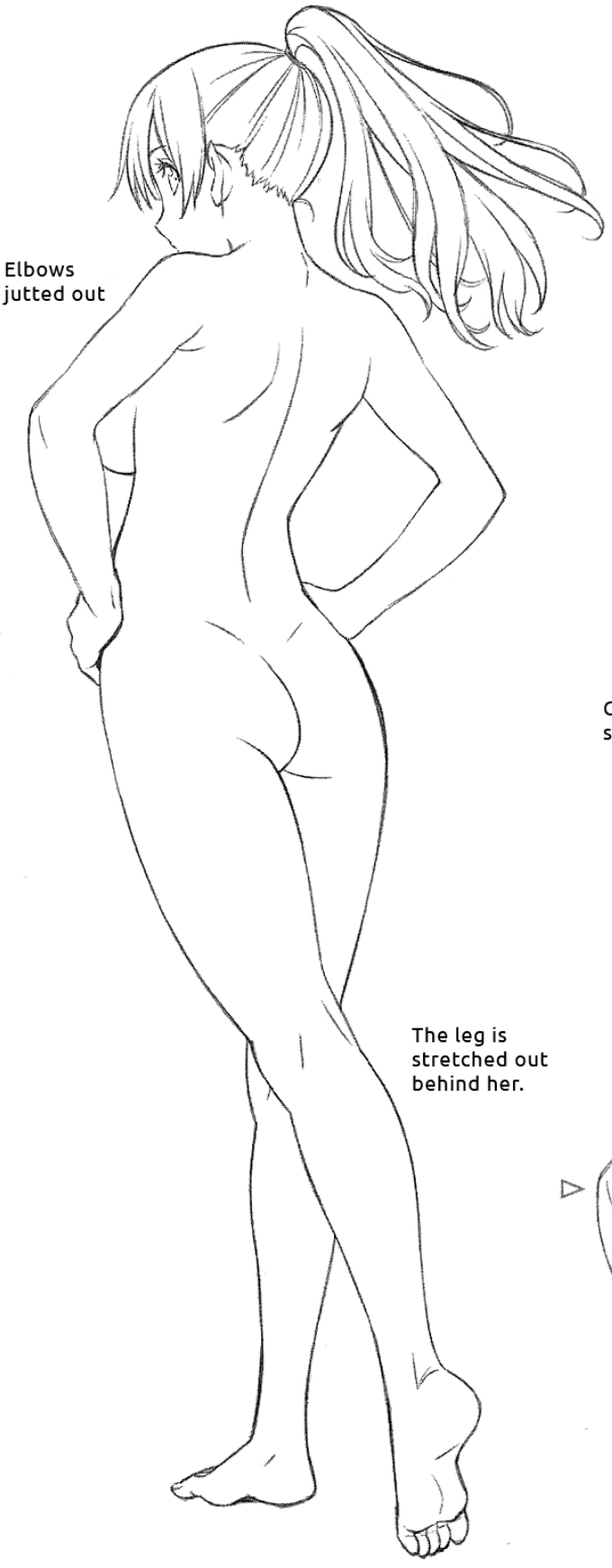
Key Points of Drawings With Movement

When drawing poses with movement, the main areas to focus on are things like the creases around the joints and the bone movement that occurs in the arm and leg bones.

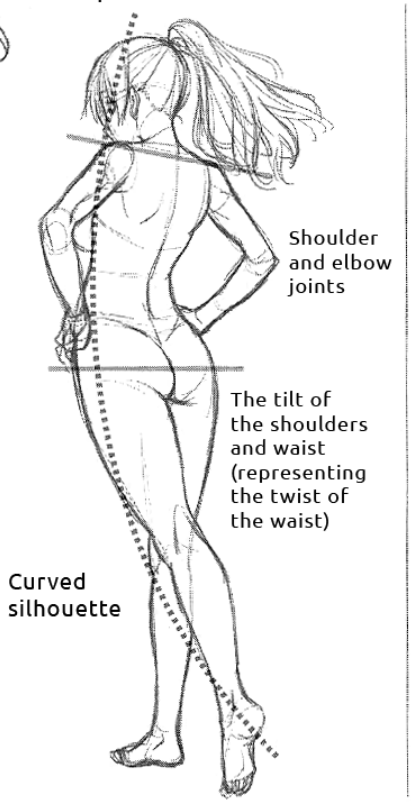
Three Elements That Add Movement

- Tilts and twists of the legs, arms, and head
- Change in posture
- Hair movement

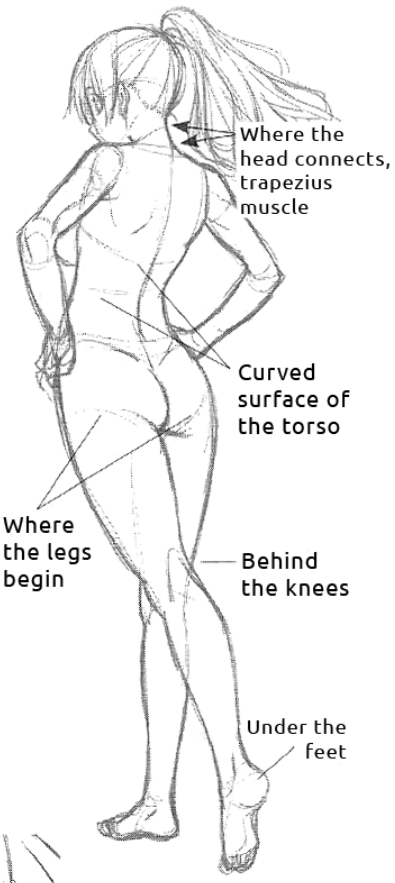
● Back Appeal Pose

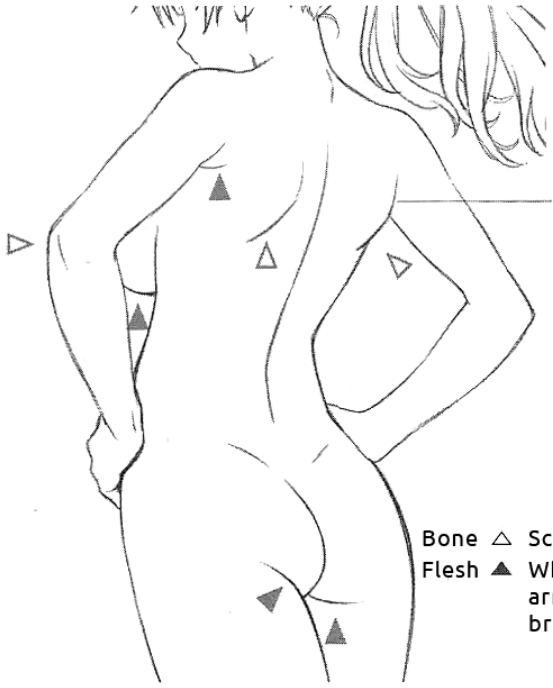


Pay attention to the posture.



Pay attention to the cross-section lines.

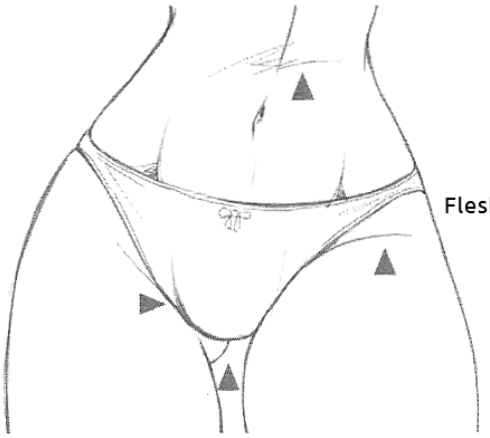




● Casually Running

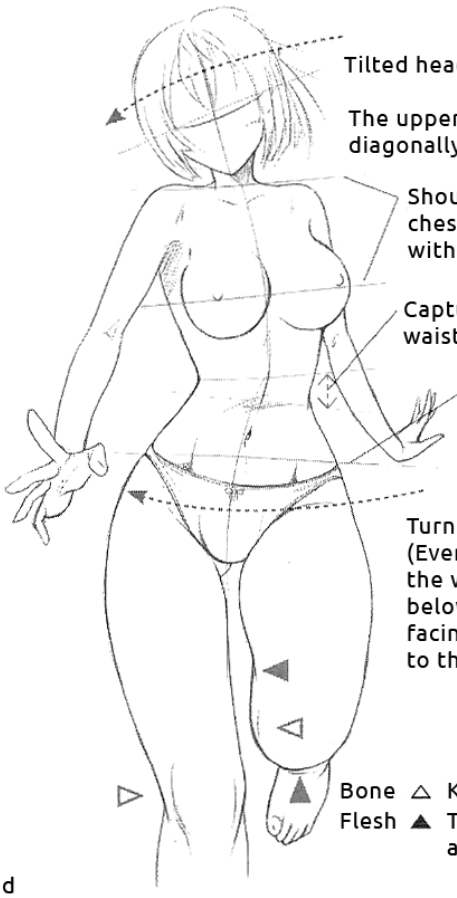
Arms moving back and forth

Legs moving back and forth



Flesh ▲ Stomach (waist), where the legs begin, crotch, butt

Key Points to the Movement



Tilted head

The upper body is diagonally facing.

Shoulders and chest are parallel with each other.

Capture how the waist stretches.

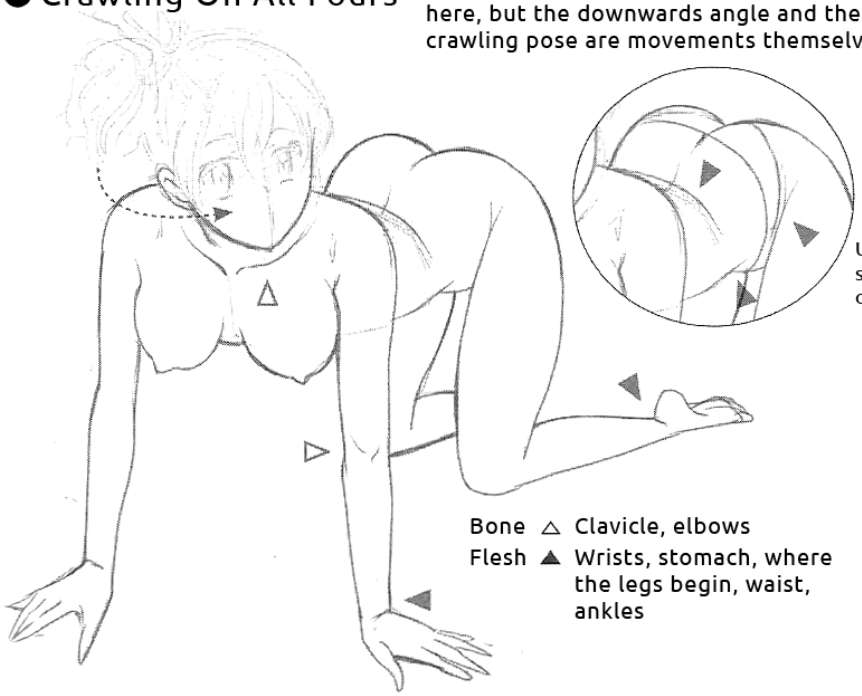
Tilted pelvis

Turn of the waist (Everything from the waist and below is mostly facing directly to the front)

Bone △ Knees
Flesh ▲ Thigh lines, ankles

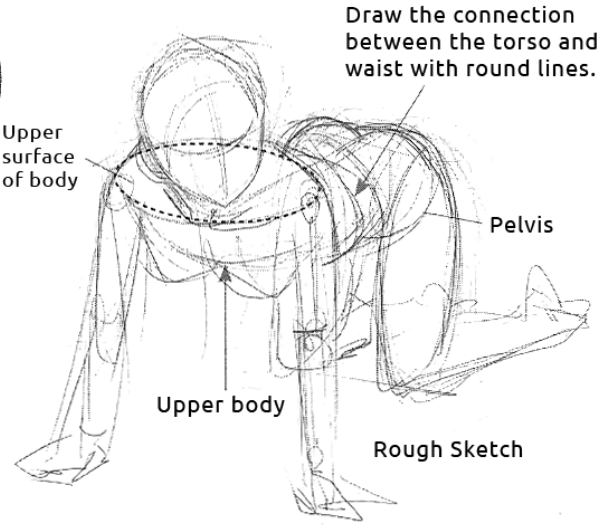
● Crawling On All Fours

The only part really moving is the head here, but the downwards angle and the crawling pose are movements themselves.



Upper surface of body

Bone △ Clavicle, elbows
Flesh ▲ Wrists, stomach, where the legs begin, waist, ankles



Draw the connection between the torso and waist with round lines.

Pelvis

Upper body

Rough Sketch

Facing Front

Let's take a look at how the four limbs change depending on posture.

Posing for Camera -> Stretch -> Leaning Forward

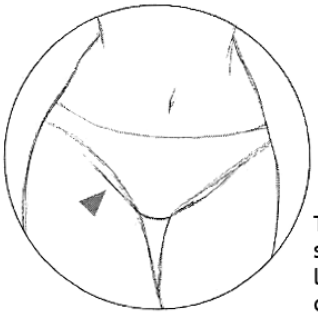
Posing for Camera With Arm Forward

Line that appears on neck when head is tilted to the side

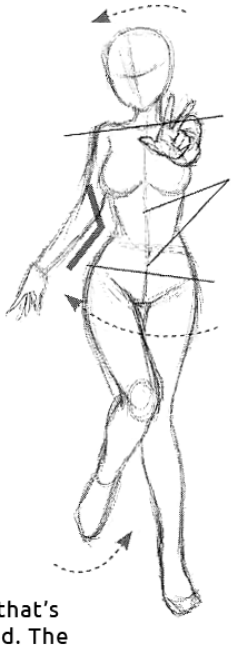
Tilt of the hand: Character is added by having it tilt in the opposite direction of the head.

This line shows that she's slightly leaning forward.

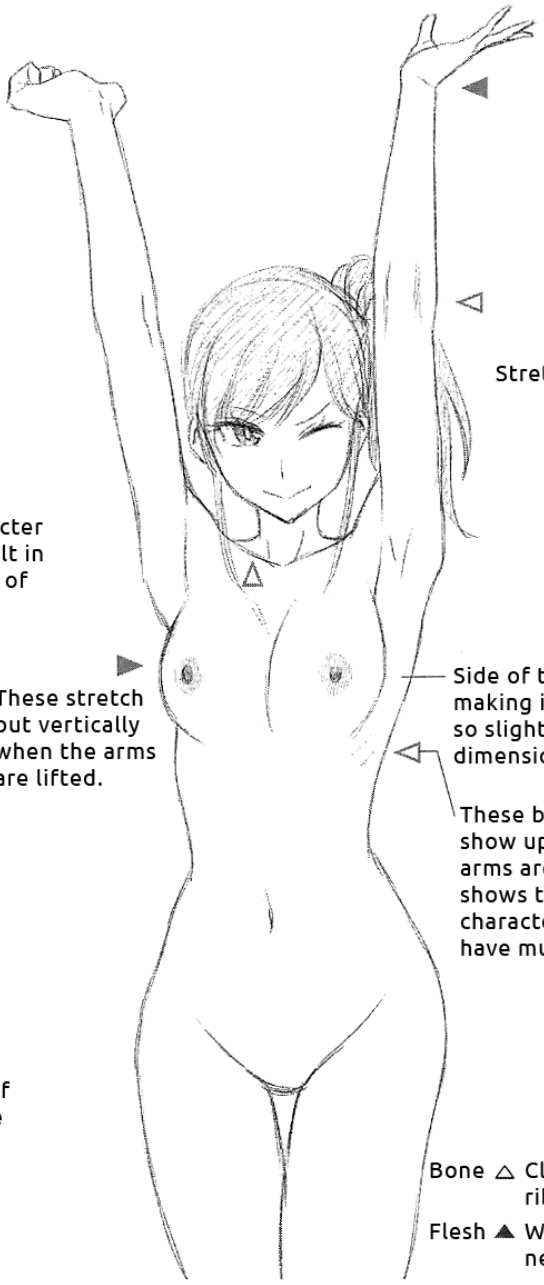
Bone △ Knees
Flesh ▲ Waist, inner side of knees, neck crease



This is underwear that's slightly high-legged. The line where the legs begin can be seen.



Capture the turn of the body using the center line.



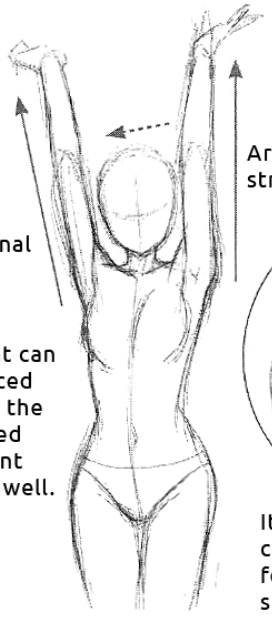
Stretch

These stretch out vertically when the arms are lifted.

Side of the torso: By making it turn ever so slightly diagonally, dimensionality is added.

These bones lightly show up when both arms are lifted. This shows that the character doesn't have much fat.

Bone △ Clavicle, elbows, ribs
Flesh ▲ Wrists, breasts, neck crease

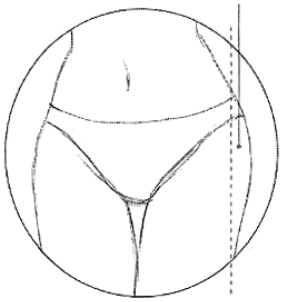


Arm reaching straight up

Diagonal

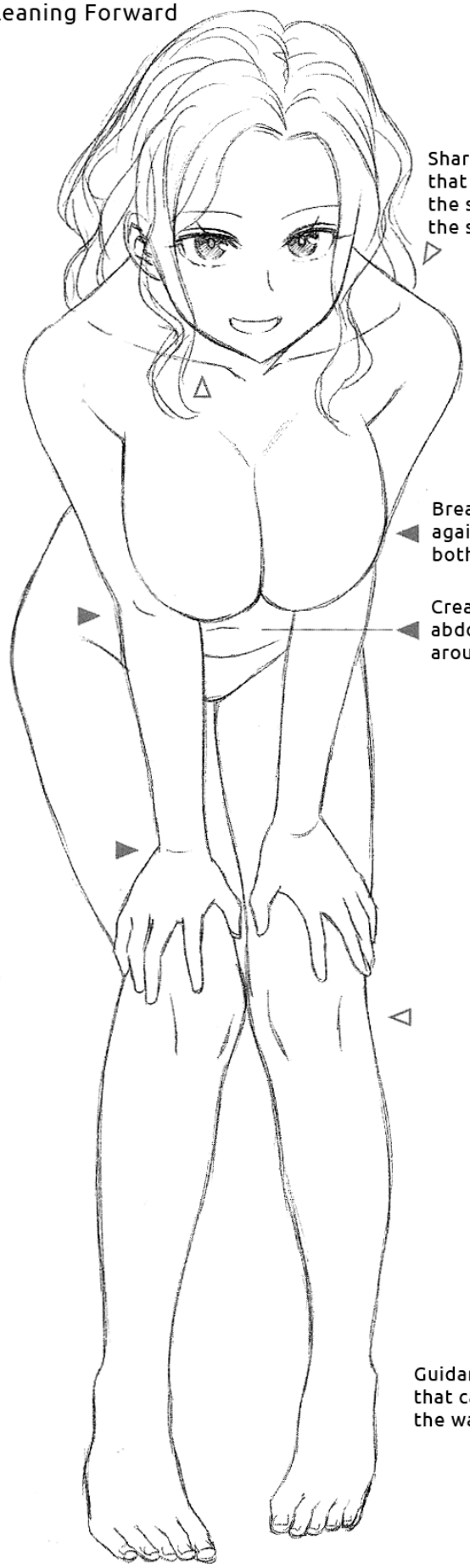
Movement can be produced by having the arms raised at different angles as well.

Side region



It looks like it's almost completely facing forward, but it is facing slightly diagonally.

Leaning Forward

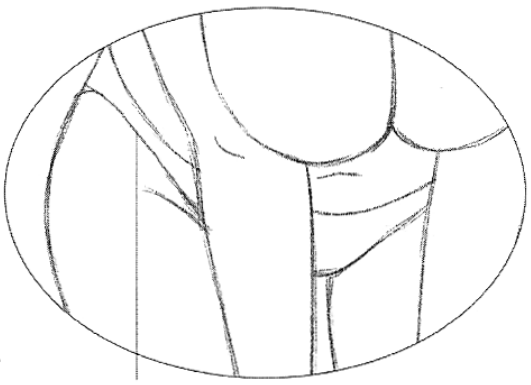


Sharp lines that reflect the shape of the scapulae

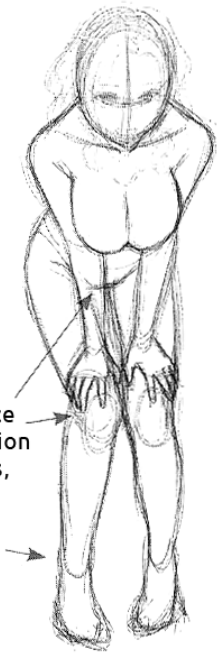
Breasts squeezed against each other by both arms: "I" line.

Creases on the abdomen and around the waist

Bone △ Shoulders, clavicle, knees
Flesh ▲ Breasts, elbows, wrists, stomach, leg connection points

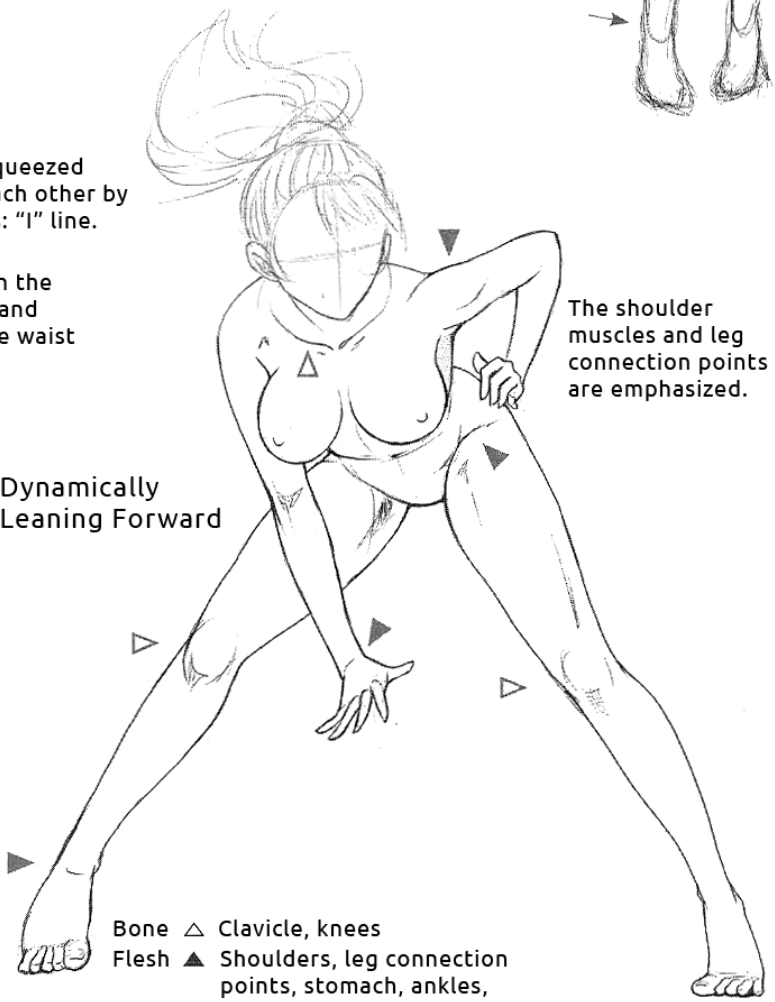


The underwear line clearly defines where the side of the leg is.



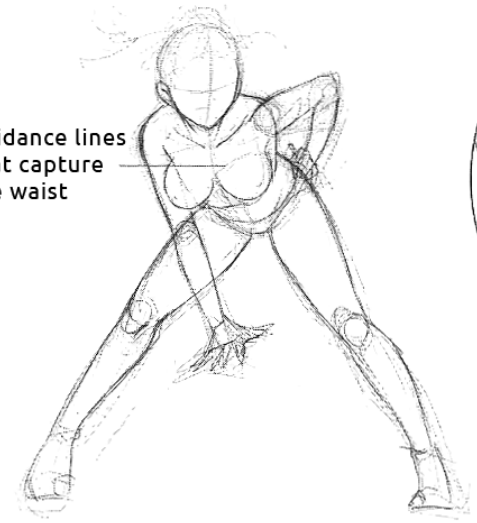
Important guidance lines: Leg connection points, knee joints, and ankles

Dynamically Leaning Forward

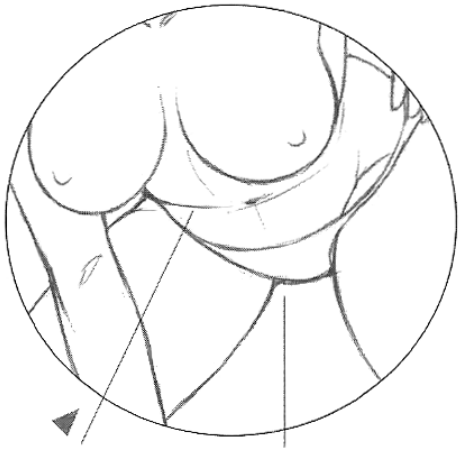


The shoulder muscles and leg connection points are emphasized.

Bone △ Clavicle, knees
Flesh ▲ Shoulders, leg connection points, stomach, ankles, wrists



Guidance lines that capture the waist



The crease on the stomach is a curved line with the belly button as the center.

The butt can't be seen.

Facing Diagonally

Let's pay close to attention to how the lines for the clavicle and where the legs begin (external oblique muscle) change.

Torso Turned Away -> Turned

Standing Pose
(Back Straight Up)

The shoulder bones are drawn with a bit of stiffness to portray a neat, refined image.

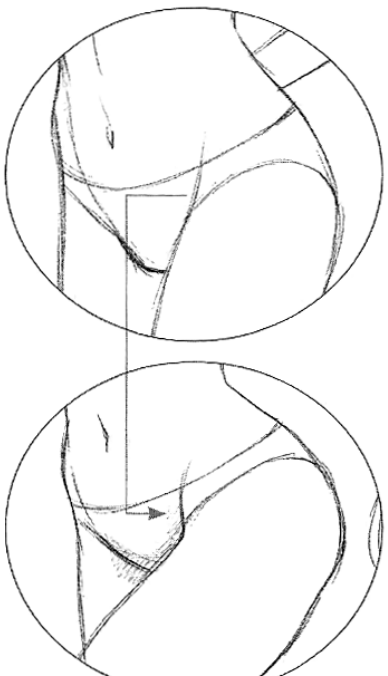
Pelvis jutting out

Edge of where the leg connects (external oblique muscle)

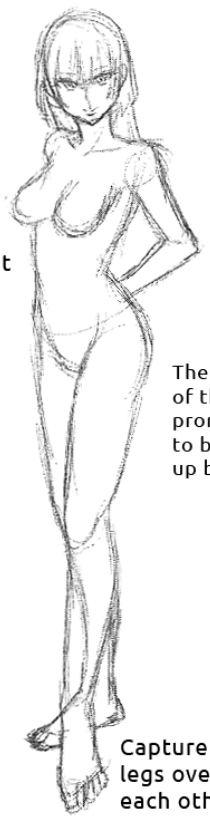
Bone △ Shoulders, clavicle, pelvis, knees, ankles

Flesh ▲ Where the legs begin, stomach, neck crease

Draw the lower torso with curved, supple lines representative of the external oblique muscle.



The lines that represent where the legs begin change depending on how the legs move. The abdomen's round surface is emphasized.



Capture how the legs overlap with each other.

Stretching Out
Body Against Wall

The roundness of the breasts is pronounced due to being lifted up by the arms.

Highlight the armpit region using shading.

Roundness of lower body

Since one leg is pressing against the wall and the other is supporting most of the weight of the body, the ankles should be more heavily defined to show that strength is being used.

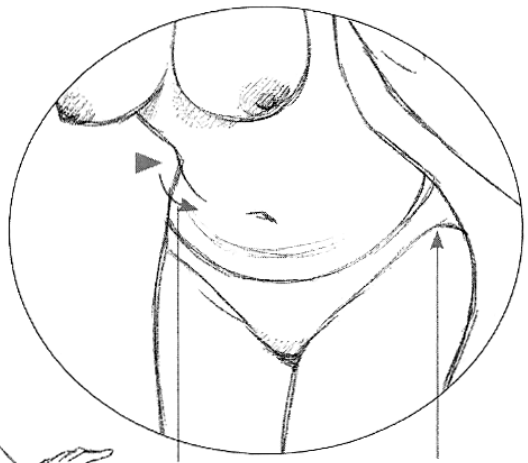
The center line should be curved like a bow in order to show that the body is bent.

Bone △ Elbows, clavicle, knees, ankles

Flesh ▲ Armpits, breasts, where the legs begin, abdomen

Diagonal posture

Light Bow



A crease extends into the stomach from the curve of the waist.

Center of the side surface

Leaning forward posture: The chest line curves straight into the belly button, creating the stomach/waist region.

Curve of the waist

Roundness of abdomen

Bone △ Clavicle, elbows, knees, ankles

Flesh ▲ Breasts, stomach, where the legs begin

Since both legs are facing inward and weight is being placed on the legs from the body leaning forward, the bones on the knees and ankles should be more clearly defined.

Waist Lowered (In the Process of Sitting)

The breasts are hanging a bit.

The clavicle should be more visible since the upper surface of the body is being shown.

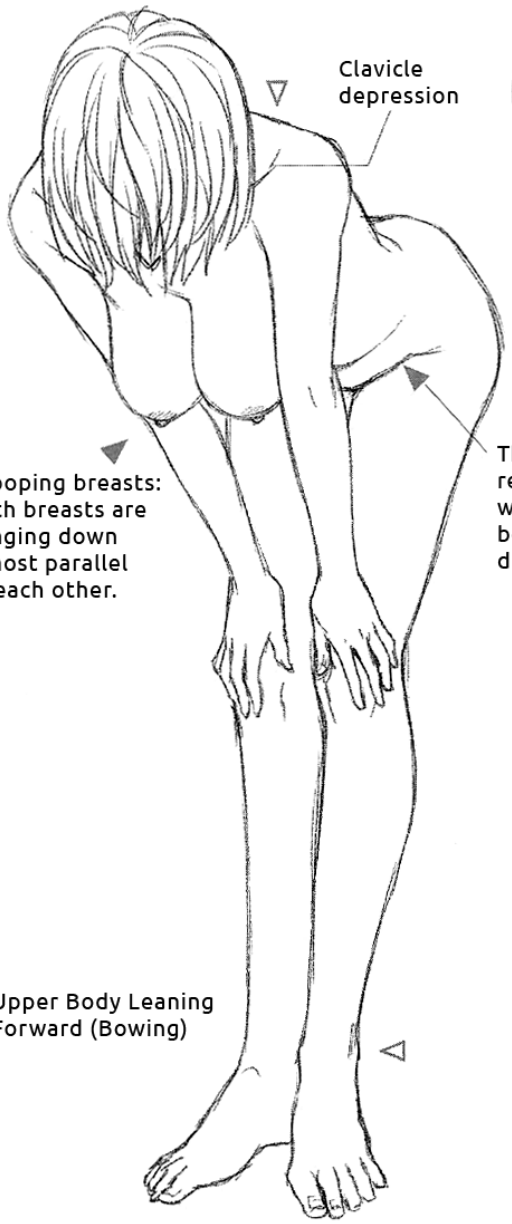
The curved surface of the torso leaning forward

This center line captures the posture. Think about how it'll be representing where the upper torso and lower torso are facing.

Bone △ Clavicle, elbows, knees, ankles

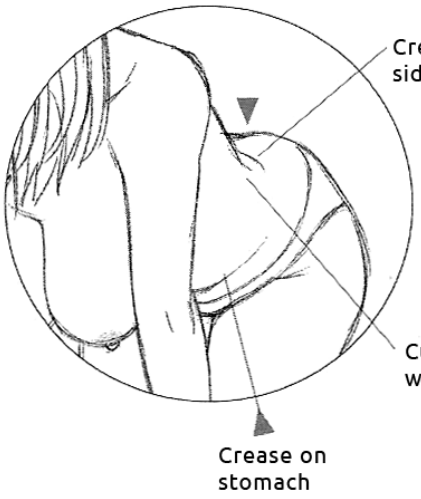
Flesh ▲ Breasts, stomach, where the legs begin

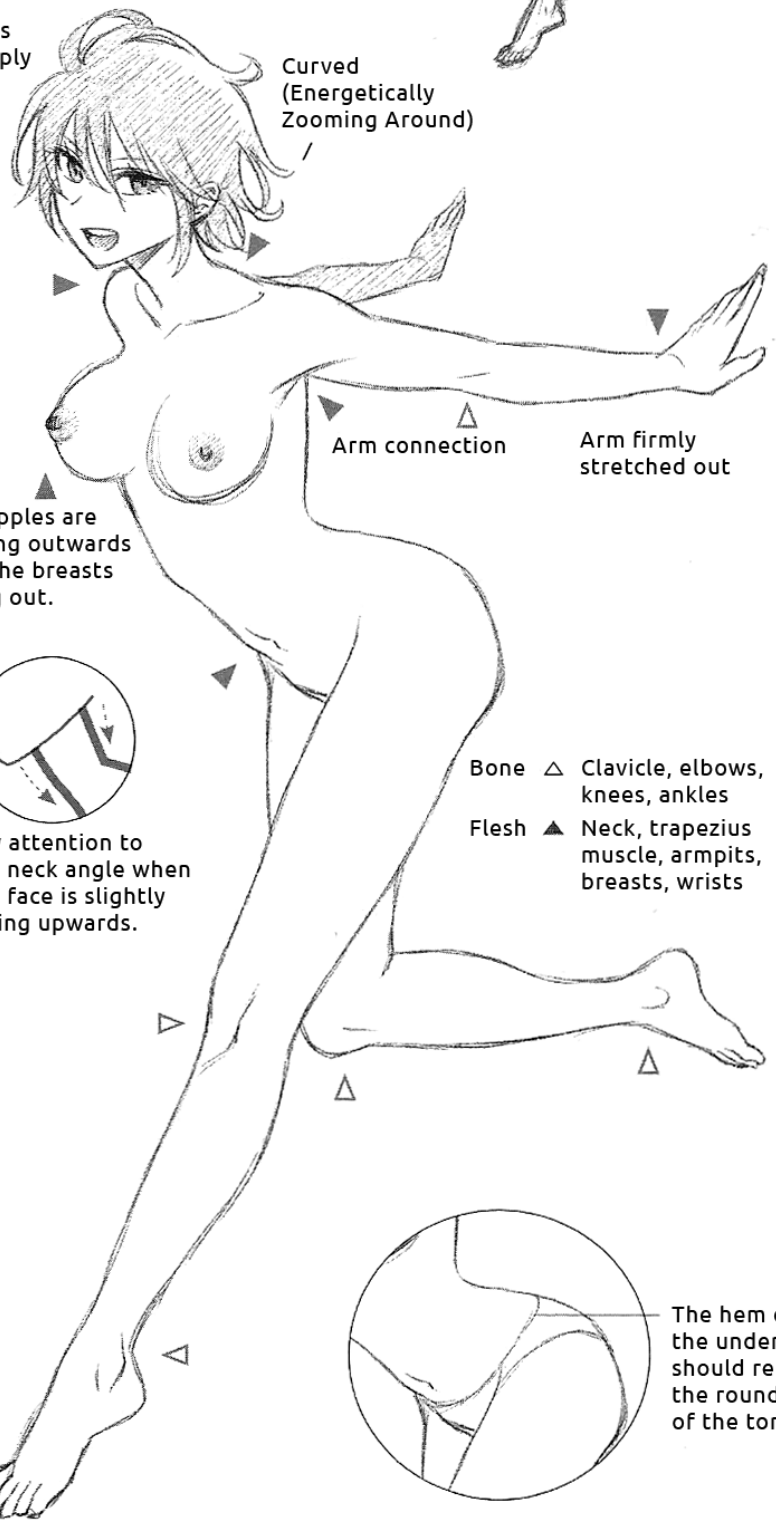
Upper Body Leaned Forward -> Curved

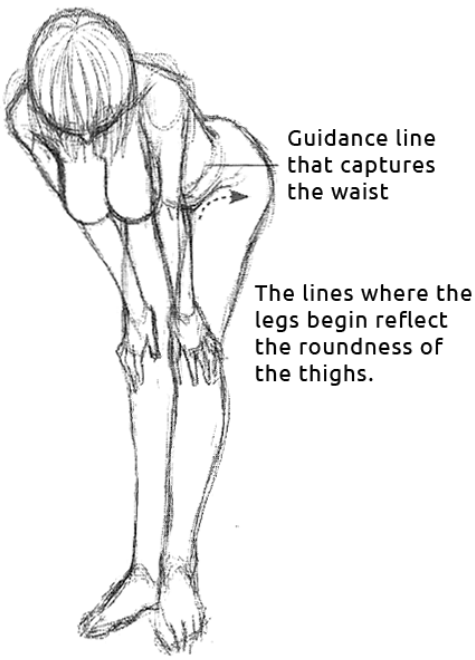


Upper Body Leaning Forward (Bowing)

Bone △ Clavicle, elbows, knees, ankles
Flesh ▲ Neck, trapezius muscle, armpits, breasts, wrists





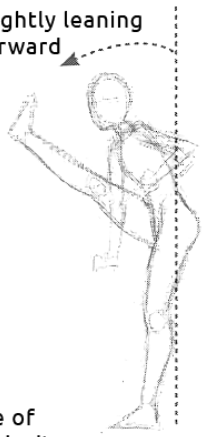


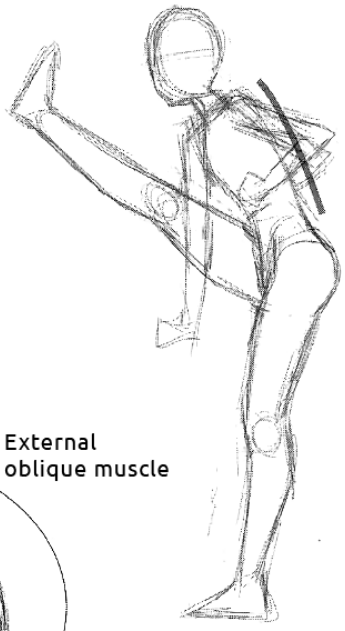
Facing to the Side

Let's focus on how the external oblique muscle is represented in the stomach and leg connection points when it comes to drawing poses that involve facing to the side.

Body Tilting -> Bending

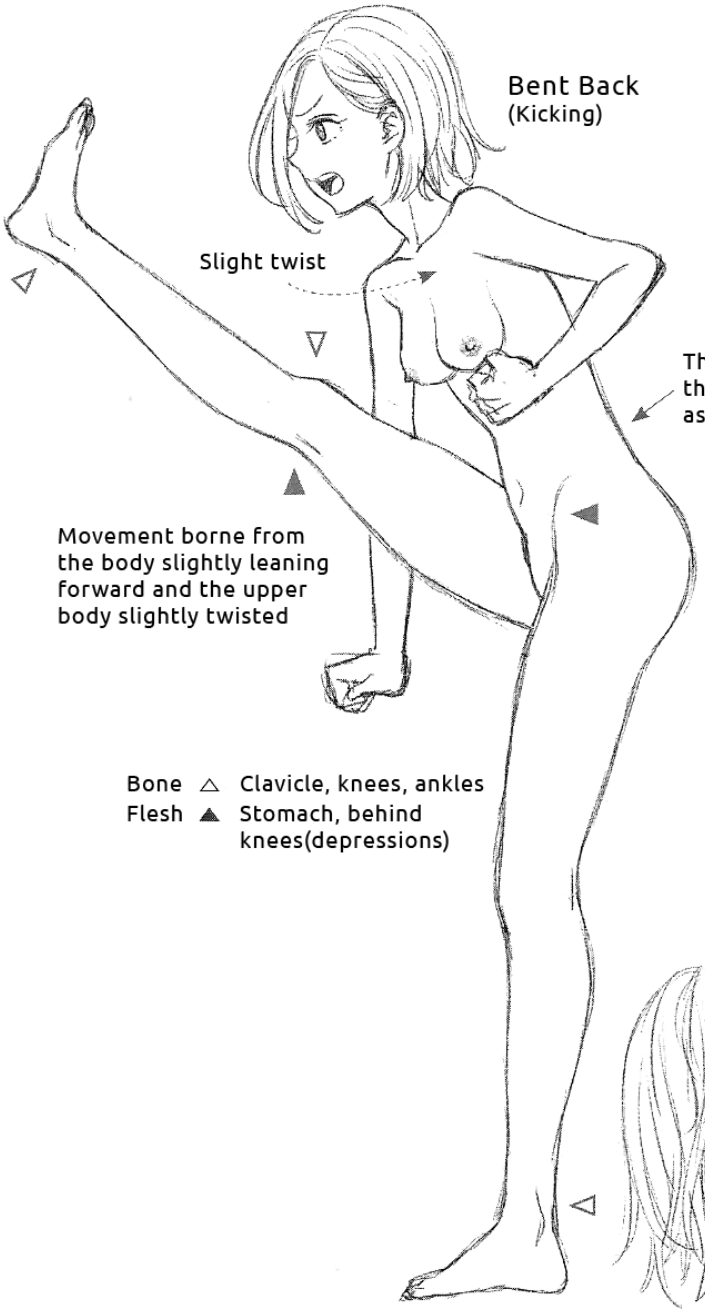
Slightly leaning forward





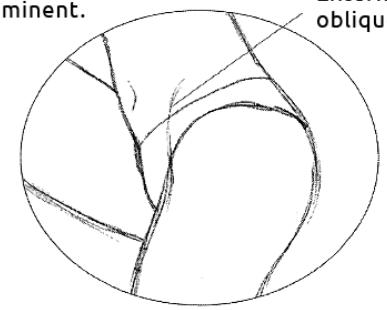
Bent Back
(Kicking)

Slight twist



The curve of the waist isn't as prominent.

External oblique muscle



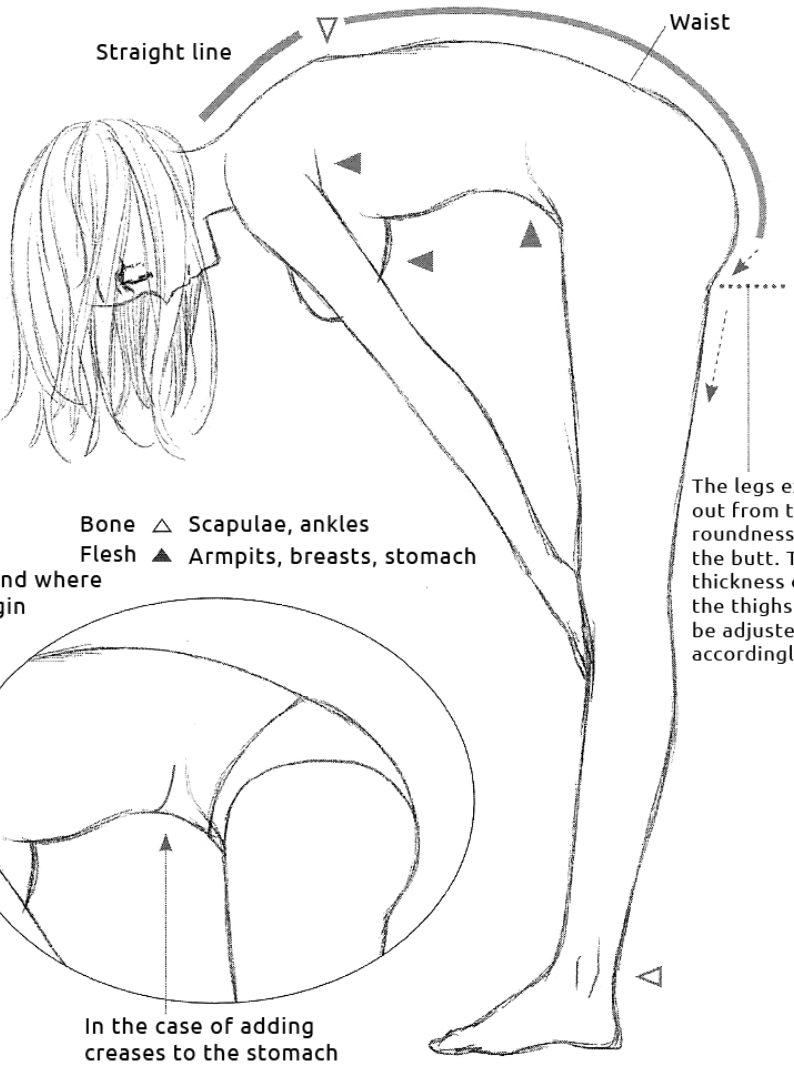
Movement borne from the body slightly leaning forward and the upper body slightly twisted

Bone △ Clavicle, knees, ankles
Flesh ▲ Stomach, behind knees(depressions)

Arched Back (Deep Bow)

Straight line

Waist



The legs extend out from the roundness of the butt. The thickness of the thighs can be adjusted accordingly.

Bone △ Scapulae, ankles
Flesh ▲ Armpits, breasts, stomach

Waist

The pelvis and where the legs begin

In the case of adding creases to the stomach

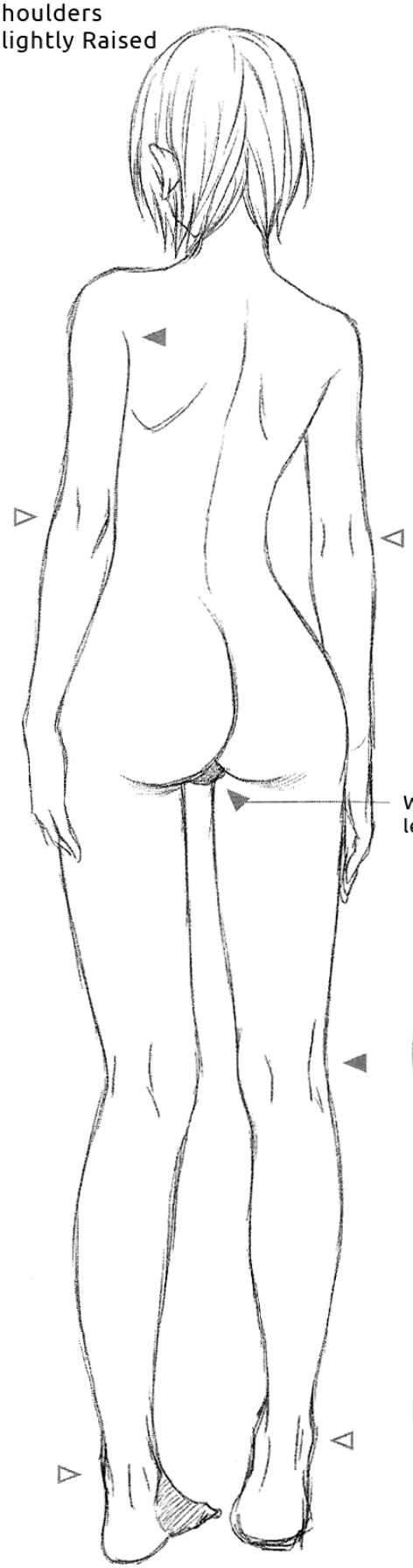
Reference:
Outline of a pose facing to the side.

Back Side

Static to Dynamic

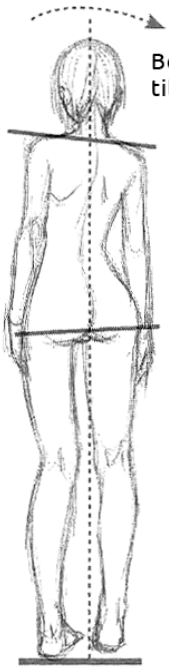
Pay close attention to where exactly the limbs begin.

Shoulders
Slightly Raised

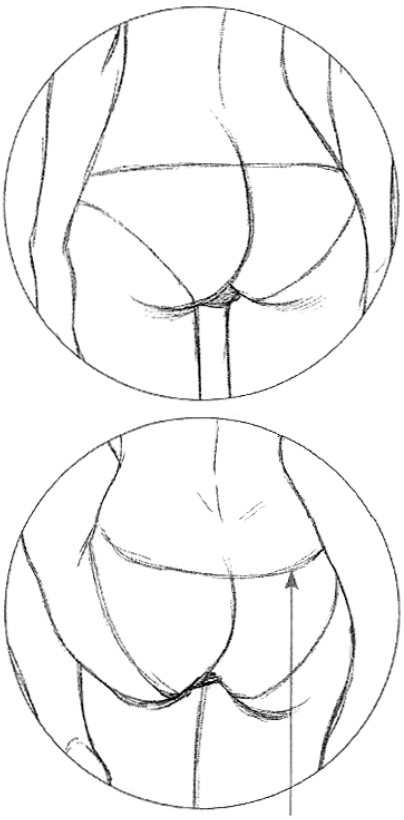


Where the legs begin

Bone △ Elbows, ankles
Flesh ▲ Armpits, behind the knees

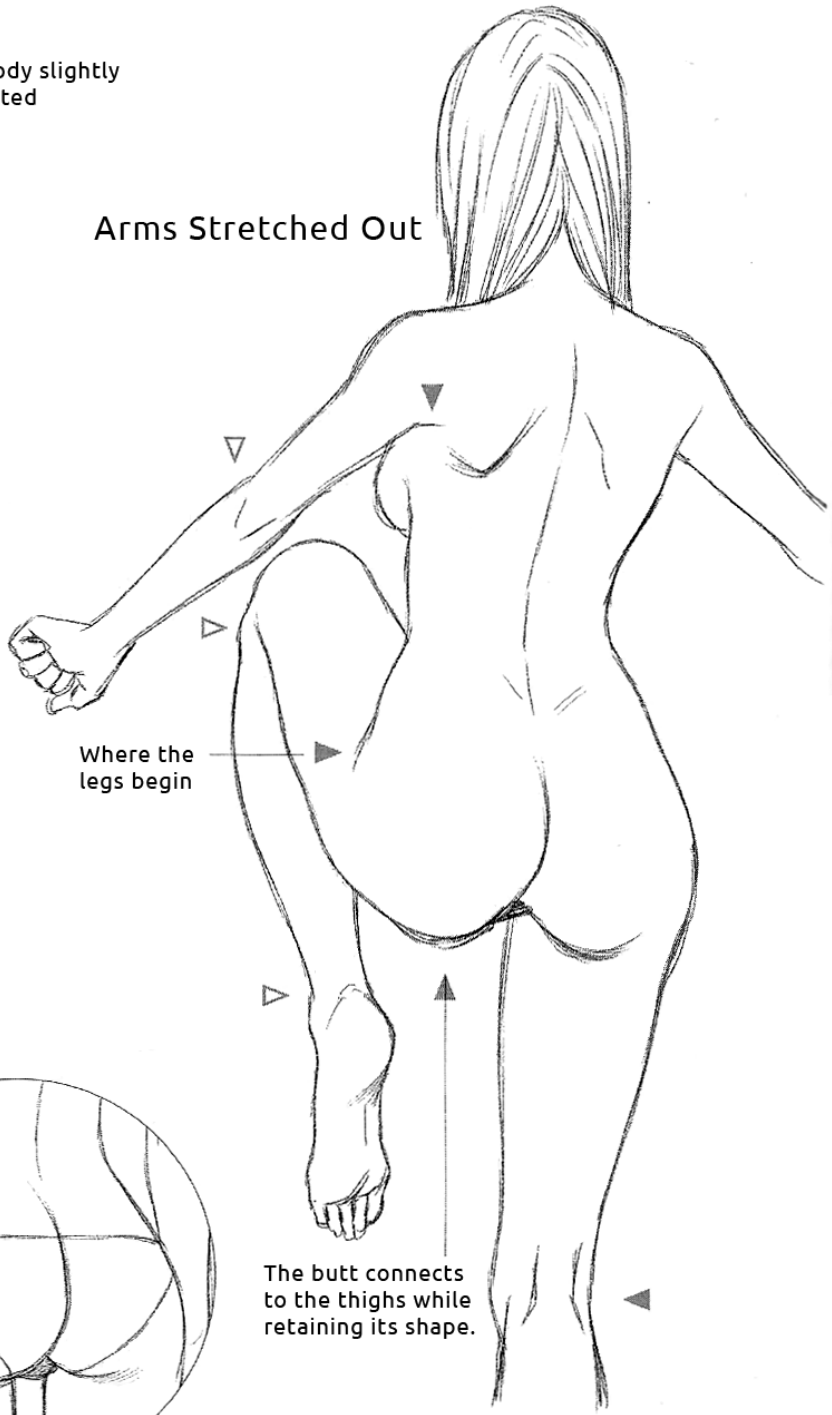


Body slightly tilted



The curved line of the hem changes when the legs are raised.

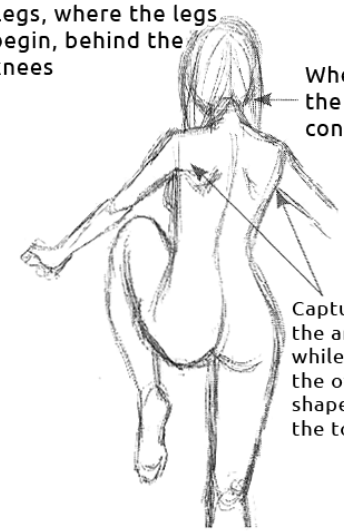
Arms Stretched Out



Where the legs begin

The butt connects to the thighs while retaining its shape.

Bone △ Elbows, knees, ankles
Flesh ▲ Legs, where the legs begin, behind the knees



Where the neck connects

Capture where the arms begin while you draw the overall shape of the torso.

Arms Raised

Curve

Bone △ Elbows, scapulae, pelvis, ankles
Flesh ▲ Armpits, shoulders behind the knees

Arms Stretched Out to the Sides

Bone △ Elbows
Flesh ▲ Armpits, where the legs begin

Arms Stretched Slightly Behind

Bone △ Elbows
Flesh ▲ Armpits, Shoulders

The spine line reaching from the back to the butt should be one single line.

In the case of drawing underwear

Upper Body Leaning Forward -> Upper Body Rising Up

Let's take a look at how the back line and waist shape changes.

1 Leaning Forward in a Way That Arches the Back

The spine along the upper torso is emphasized.

Creases can be seen on the stomach.

This line represents the side of the pelvis.

The roundness of the butt is not very pronounced.

Bone △ Scapula, elbows
Flesh ▲ Shoulder region, stomach, where the legs begin

2 Leaning Forward in a Way That Accentuates the Curve of the Waist and Butt

The entire spine along the body is emphasized. The line especially gets thicker towards the waist.

No crease is shown on the stomach.

The roundness of the butt is pronounced.

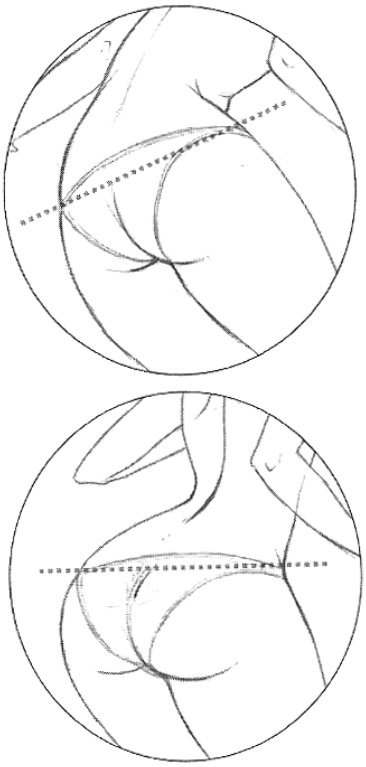
Bone △ Elbows, spine
Flesh ▲ Where the legs begin

The spine line represents the roundness of the back.

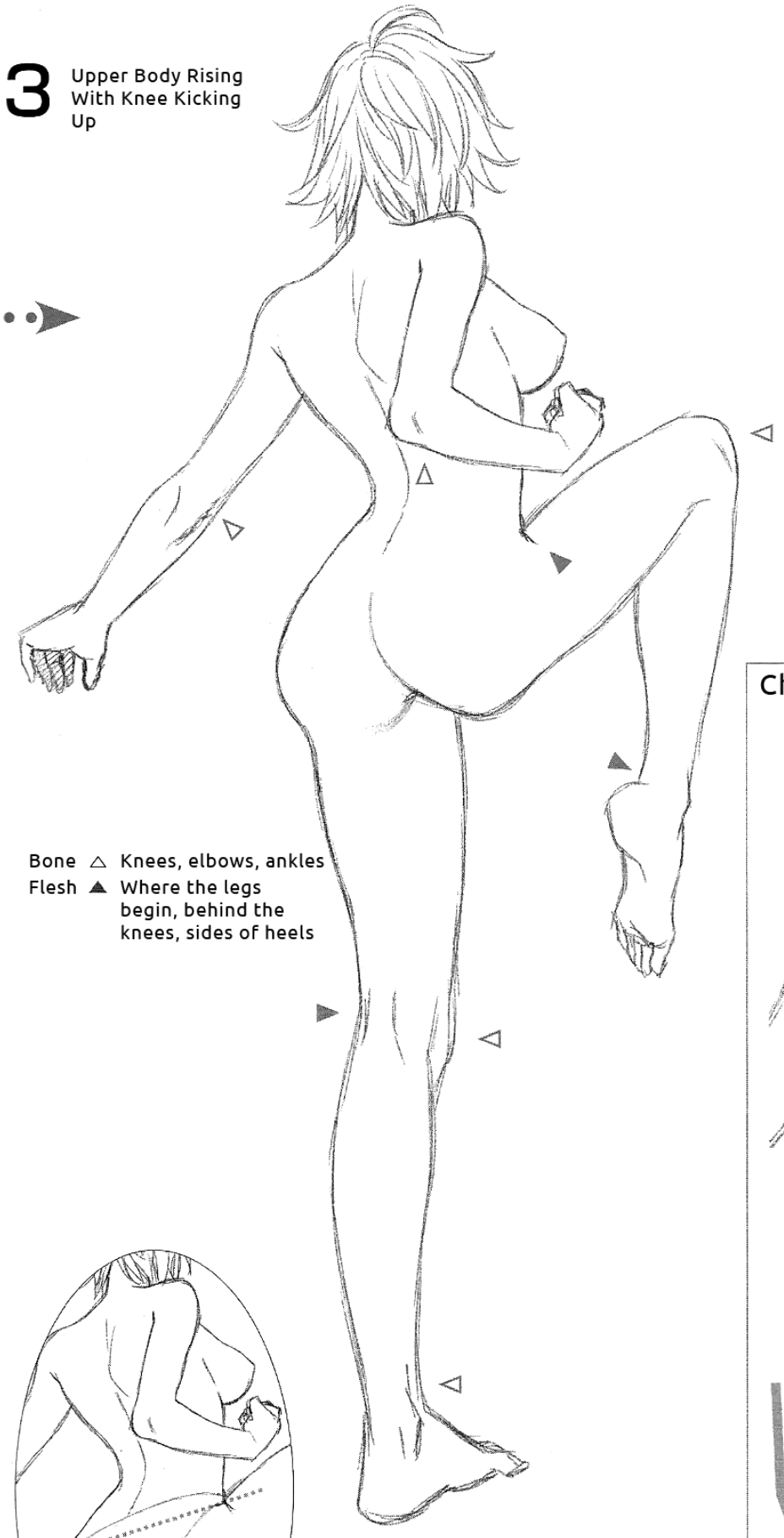
Captures the curved surface of the torso

Guidance line that captures the upper torso.

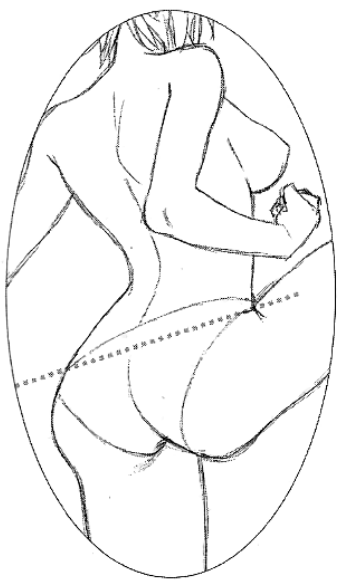
Change in angle of underwear hem



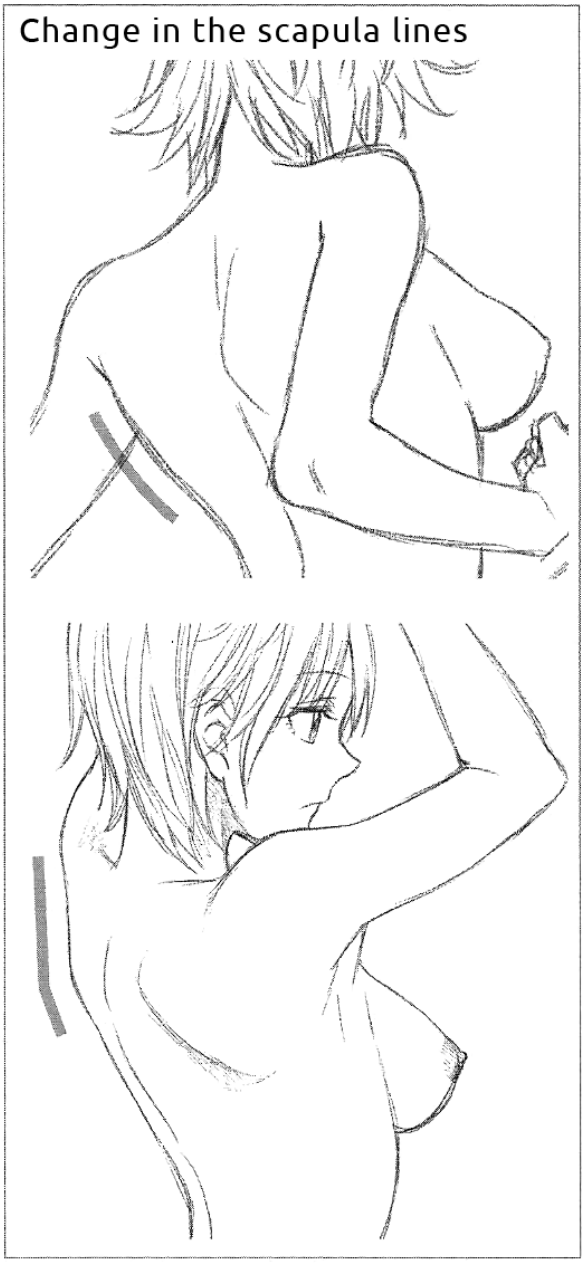
3 Upper Body Rising With Knee Kicking Up



Bone △ Knees, elbows, ankles
Flesh ▲ Where the legs begin, behind the knees, sides of heels



Change in the scapula lines



Butt Sticking Out

The butt and thighs are the themes here. Let's look at how the linework changes.

● Leaning forward / Bowing

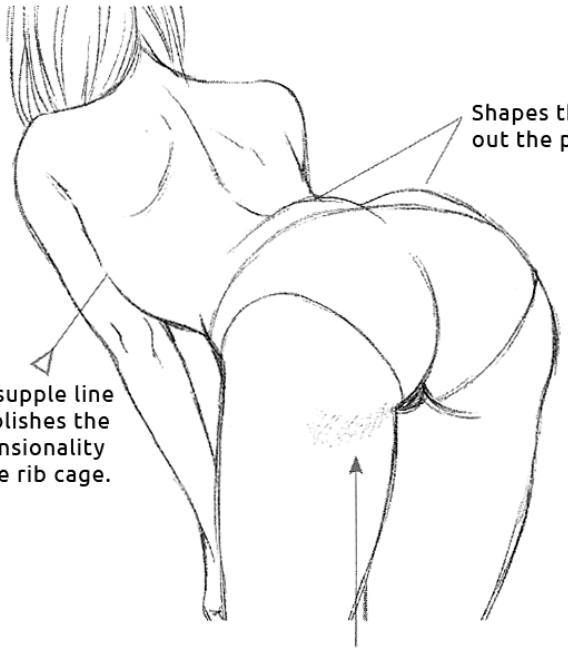
Diagonal Back Angle

Thighs bulging out

Bone △ Scapula, spine, elbows, rib cage, pelvis

Flesh ▲ Armpits, where the legs connect, thighs, ankles

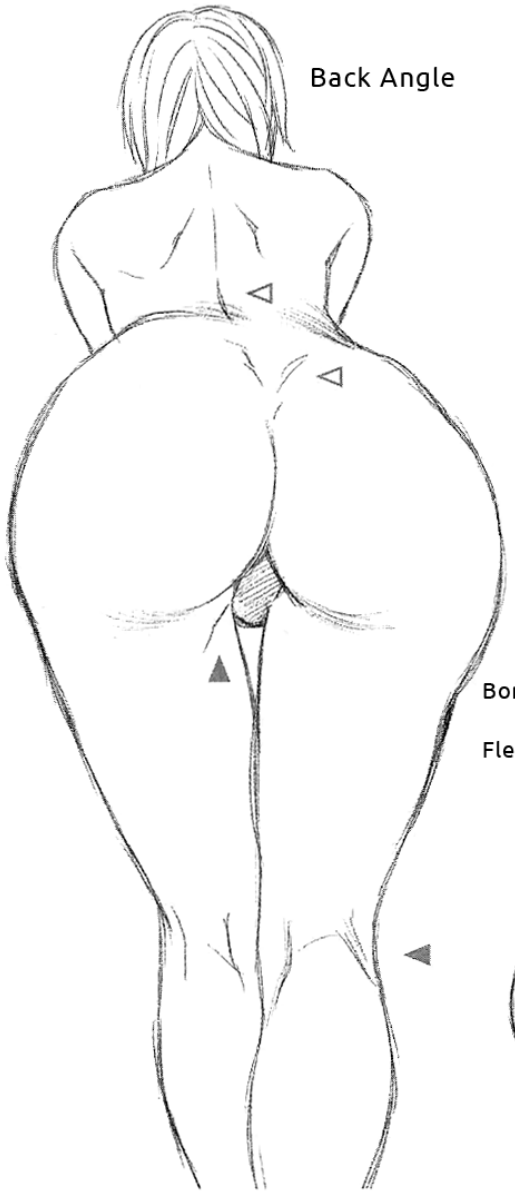
Have the butt crack extend out from the pelvis outline.



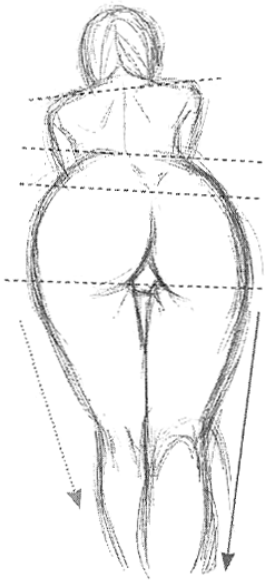
Shapes that bring out the pelvis

This supple line establishes the dimensionality of the rib cage.

Where the leg connects: Use shadows to represent the bulge of the butt cheek.



Back Angle



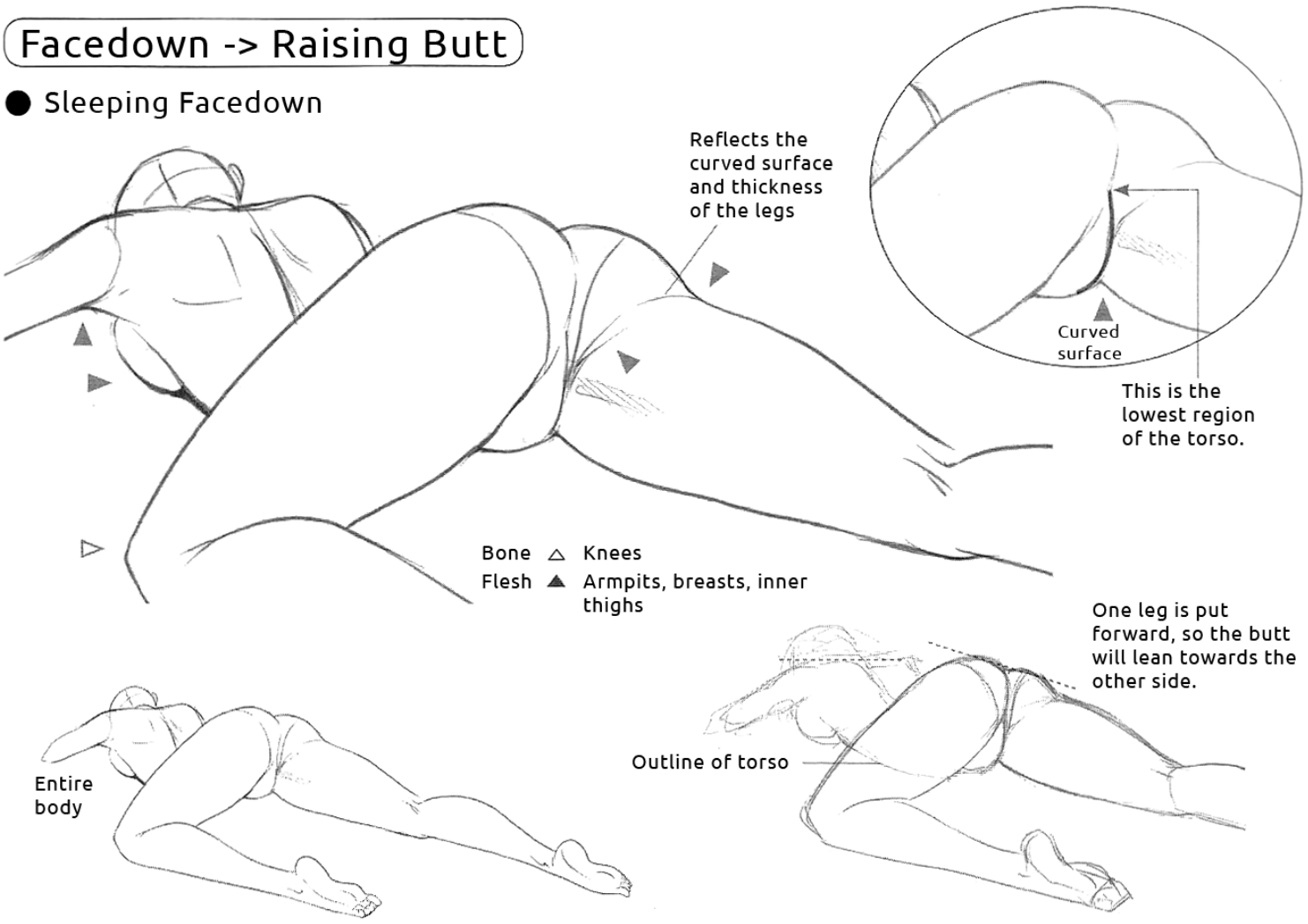
One leg is behind the other, causing the butt to tilt.

Bone △ Scapula, armpits, spine, pelvis

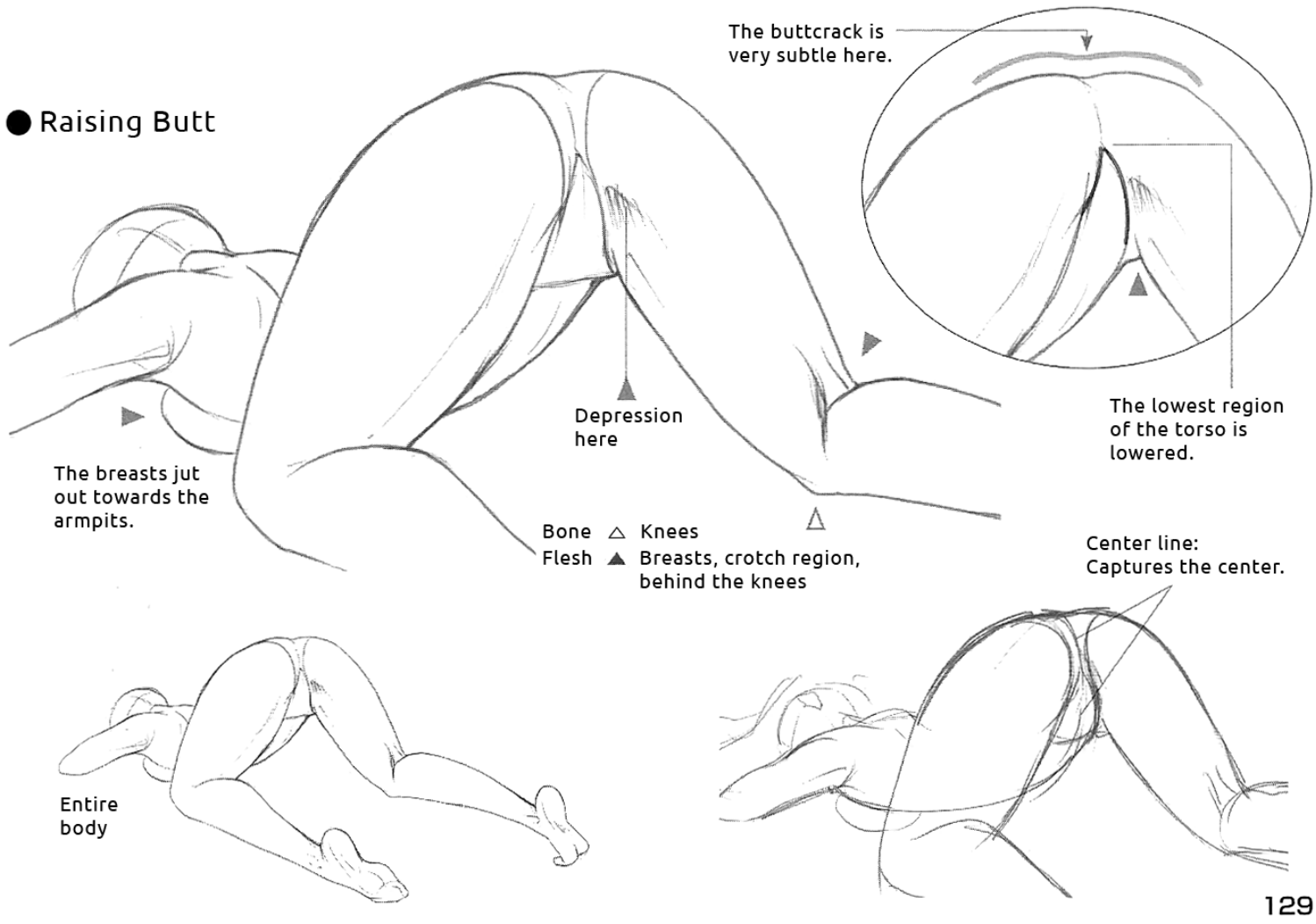
Flesh ▲ Muscle lines between the thighs and behind the knees.

Facedown -> Raising Butt

● Sleeping Facedown



● Raising Butt

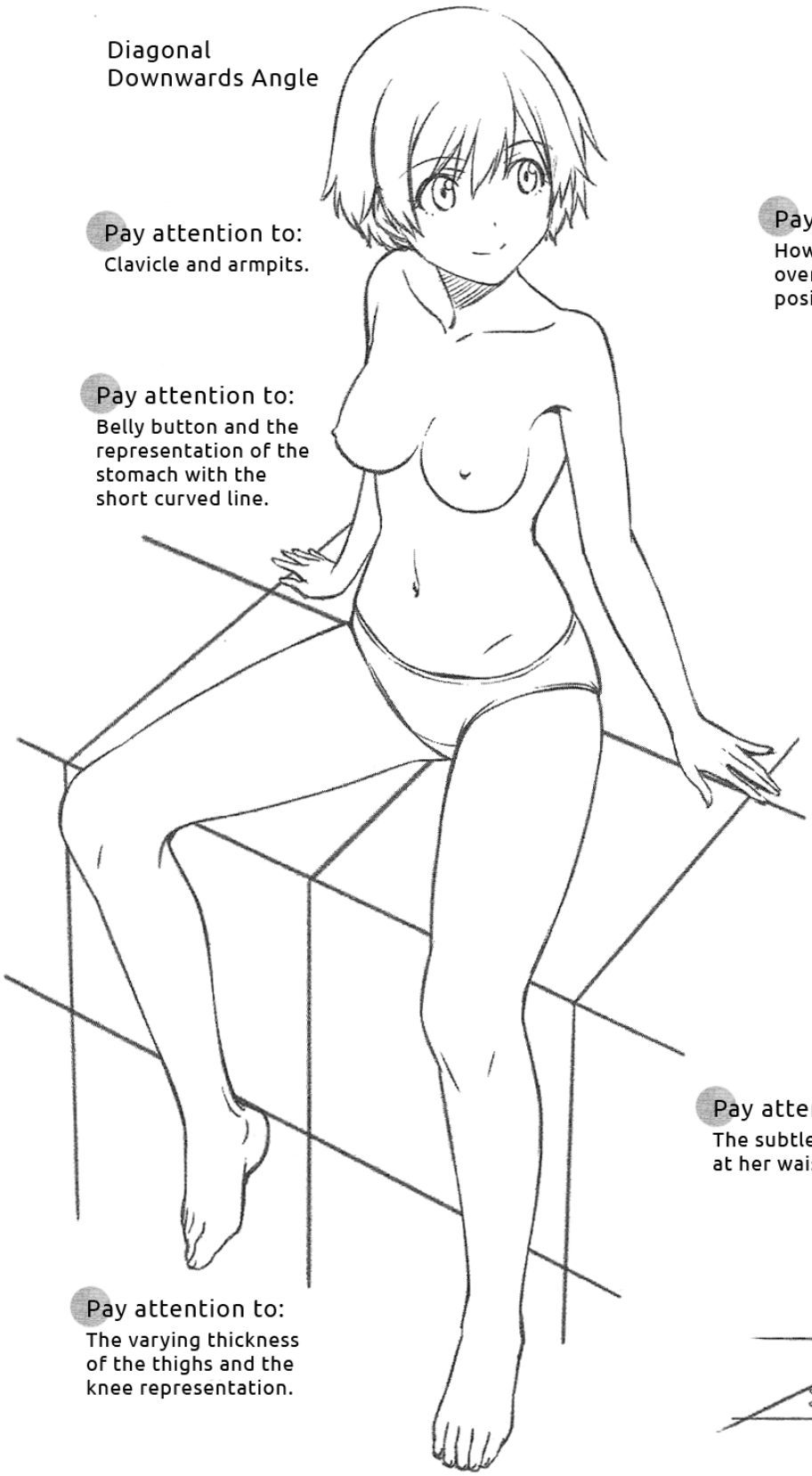


Sitting Pose

Let's take a look at a sitting pose for this character from 5 different angles.

We'll draw the same character in almost exactly the same pose from various different angles. Let's take a look at how the bone and flesh can change in appearance depending on the angle.

Diagonal Downwards Angle

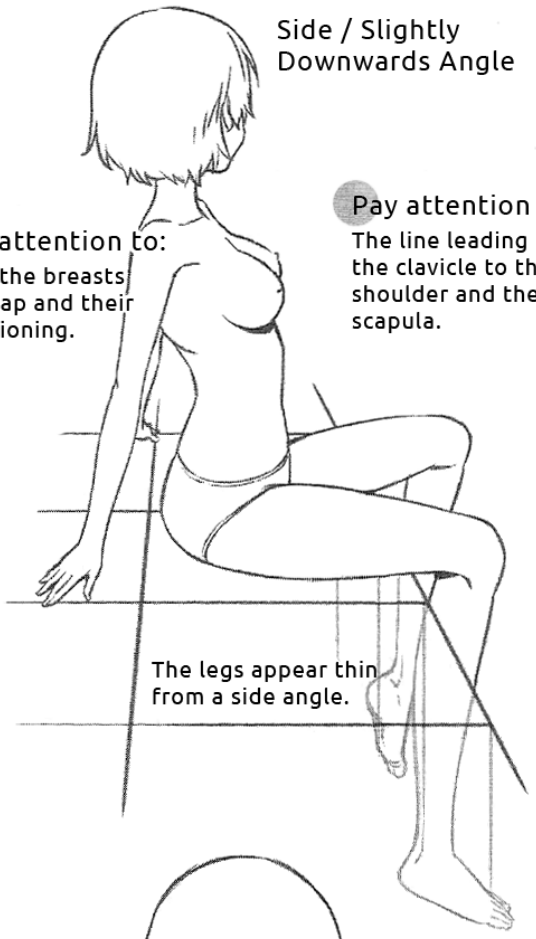


Pay attention to:
Clavicle and armpits.

Pay attention to:
Belly button and the representation of the stomach with the short curved line.

Pay attention to:
The varying thickness of the thighs and the knee representation.

Side / Slightly Downwards Angle

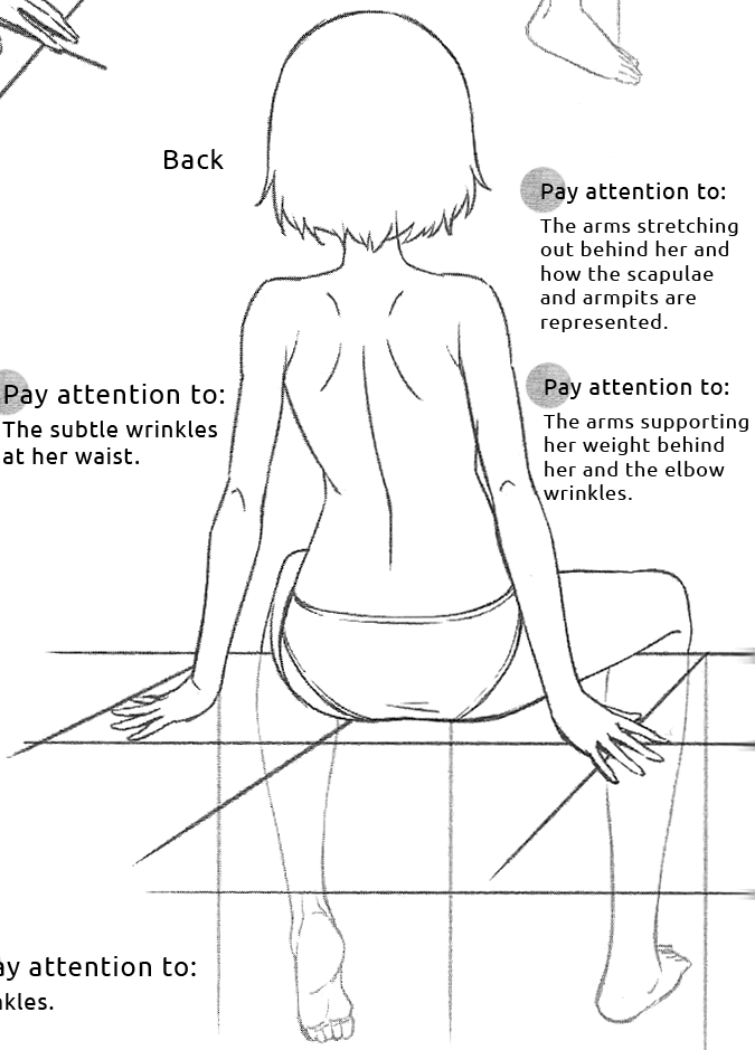


Pay attention to:
How the breasts overlap and their positioning.

Pay attention to:
The line leading from the clavicle to the shoulder and the scapula.

The legs appear thin from a side angle.

Back



Pay attention to:
The arms stretching out behind her and how the scapulae and armpits are represented.

Pay attention to:
The subtle wrinkles at her waist.

Pay attention to:
The arms supporting her weight behind her and the elbow wrinkles.

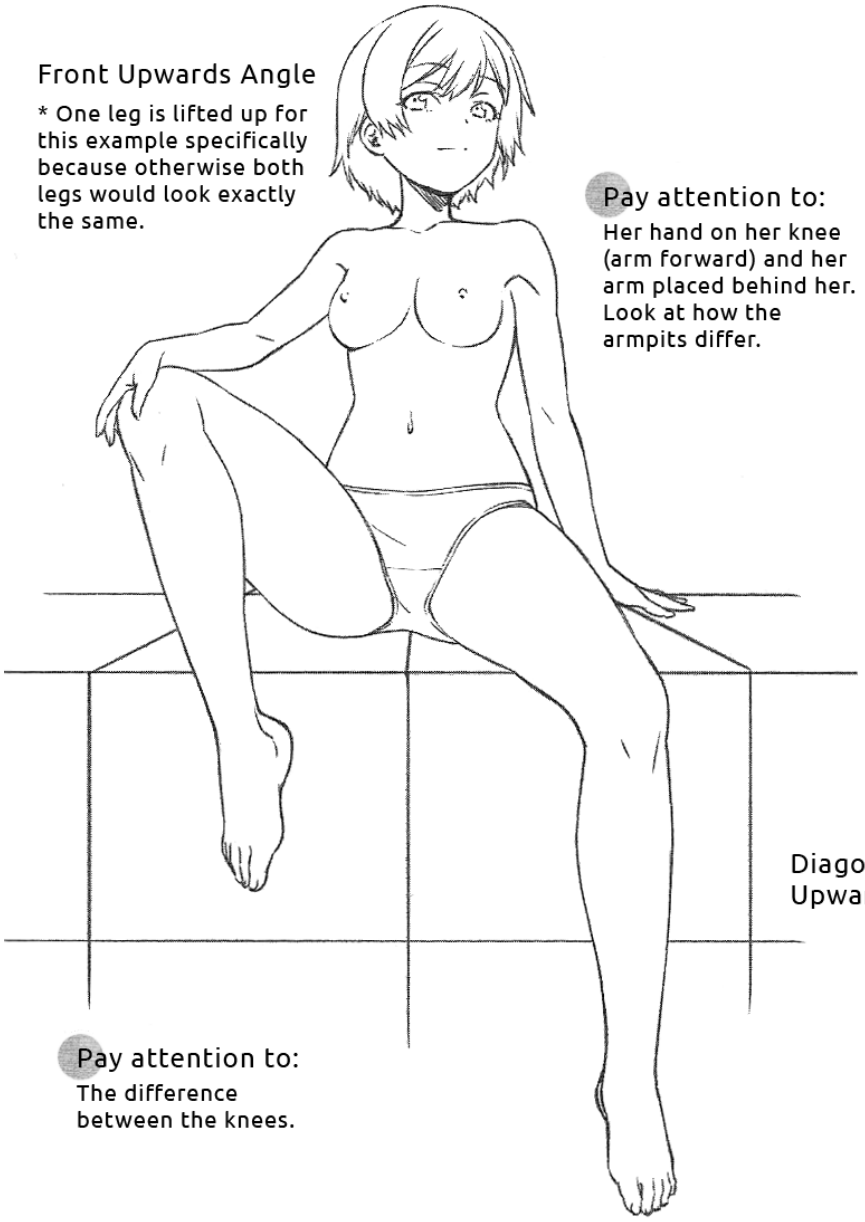
Pay attention to:
Ankles.

★ **Bone - Clavicle, elbows, knees, ankles,**

★ **Flesh - Armpits, stomach, belly button, breasts, thigh lines**

Front Upwards Angle

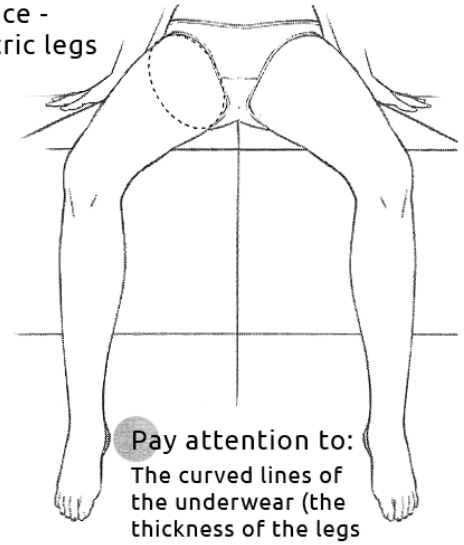
* One leg is lifted up for this example specifically because otherwise both legs would look exactly the same.



Pay attention to:
Her hand on her knee (arm forward) and her arm placed behind her. Look at how the armpits differ.

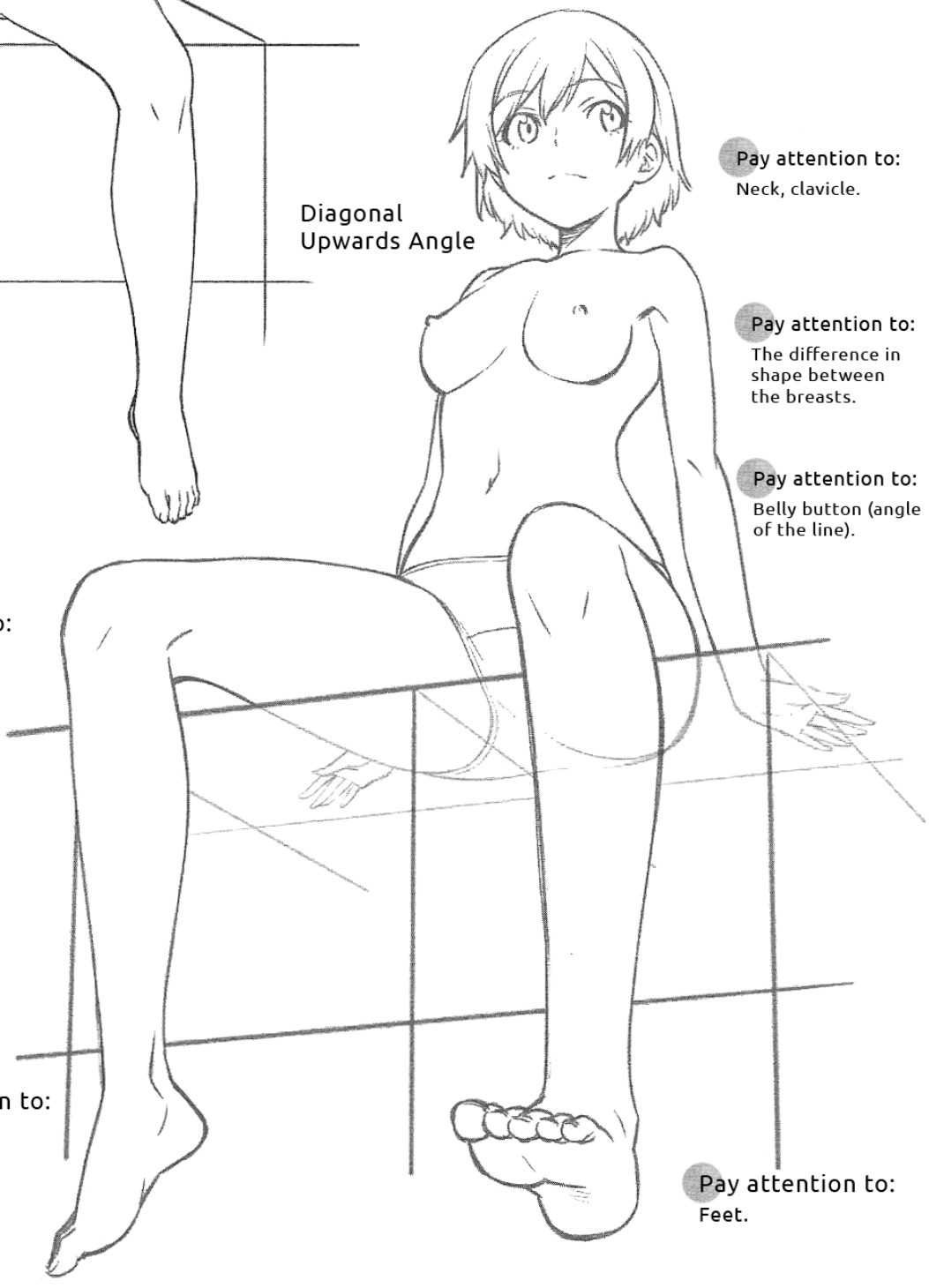
Pay attention to:
The difference between the knees.

Reference - Symmetric legs



Pay attention to:
The curved lines of the underwear (the thickness of the legs and how the underwear attaches to them).

Diagonal Upwards Angle



Pay attention to:
Neck, clavicle.

Pay attention to:
The difference in shape between the breasts.

Pay attention to:
Belly button (angle of the line).

Pay attention to:
How the knees and shins connect.

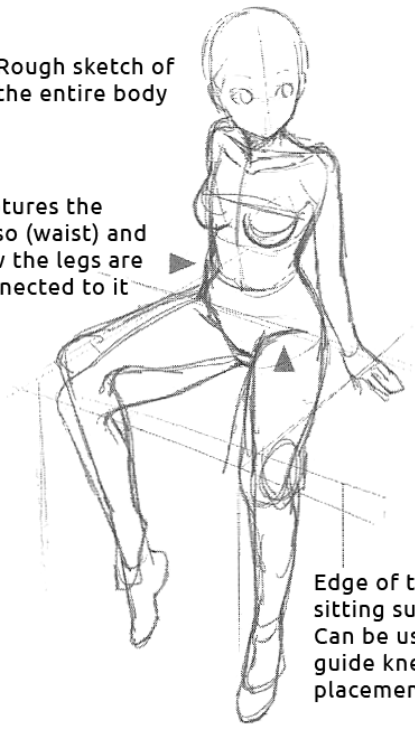
Pay attention to:
Ankles.

Pay attention to:
Feet.

Main Points

Let's draw while using the surface that's being sat on as a guide.

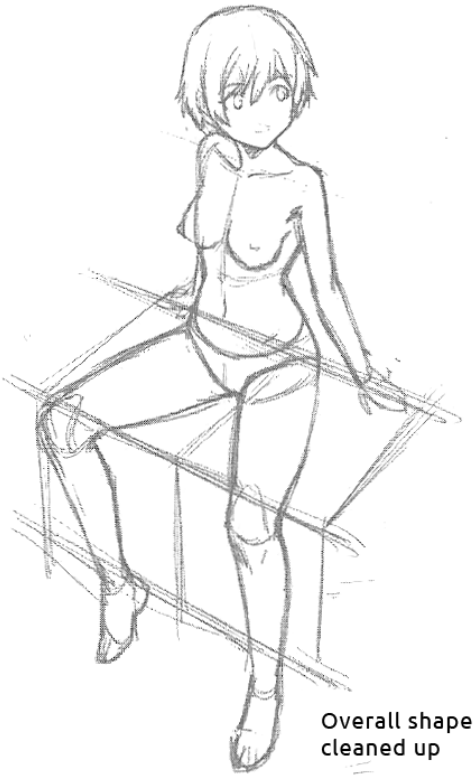
Diagonal Downwards Angle



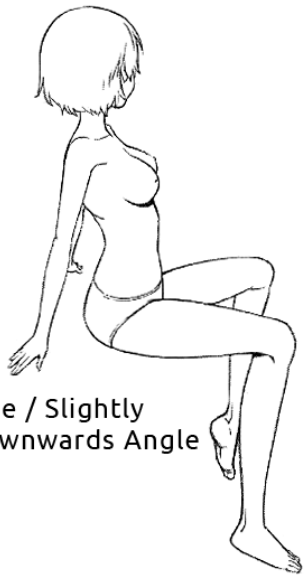
Rough sketch of the entire body

Captures the torso (waist) and how the legs are connected to it

Edge of the sitting surface: Can be used to guide knee placement.



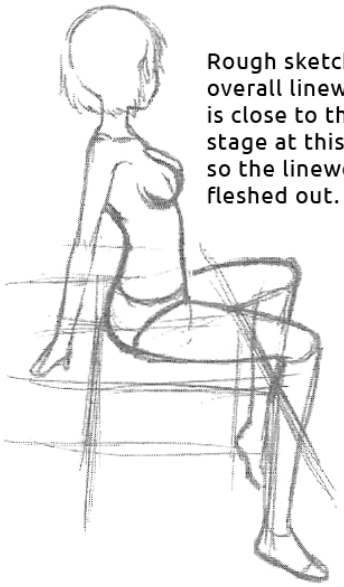
Overall shape cleaned up



Side / Slightly Downwards Angle

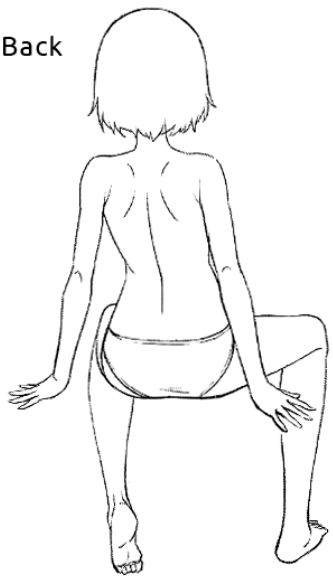
Use a cross for the head even when it's facing away.

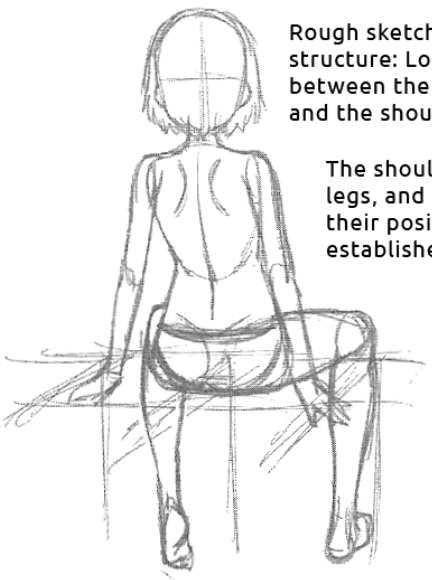
Rough sketch of the overall structure: Sketches out things like the thickness of the body and where the head is facing.



Rough sketch of the overall linework: It is close to the final stage at this point, so the linework gets fleshed out.

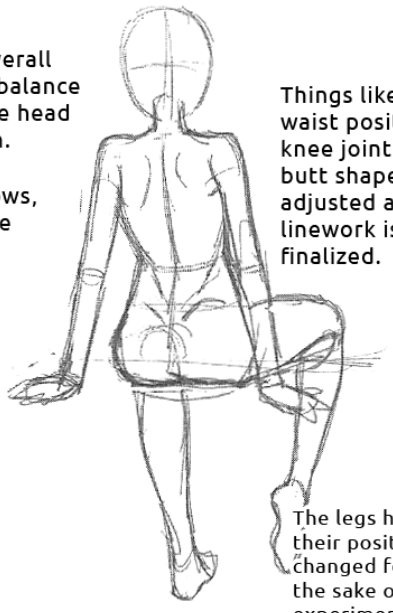
Back





Rough sketch of the overall structure: Look at the balance between the size of the head and the shoulder width.

The shoulders, elbows, legs, and knees have their positioning established here.



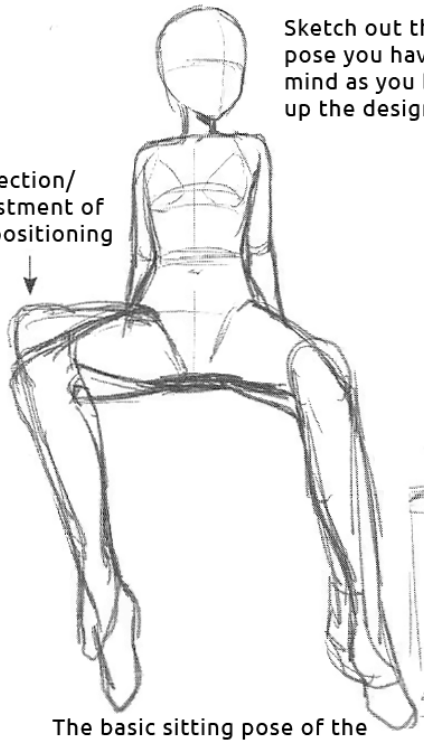
Things like the waist position, knee joints, and butt shape are adjusted as the linework is finalized.

The legs have had their positions changed for the sake of experimentation.

Front Upwards Angle

Sketch out the pose you have in mind as you build up the design.

Correction/ adjustment of leg positioning



The basic sitting pose of the legs was established, so some potential adjustments were made in this sketch.

The main drawing process begins once the general pose is decided. The torso, pelvis area, and leg connection points are clearly defined at this point.

Diagonal Upwards Angle

The center line is drawn in while keeping in mind the directions the head and body are facing.

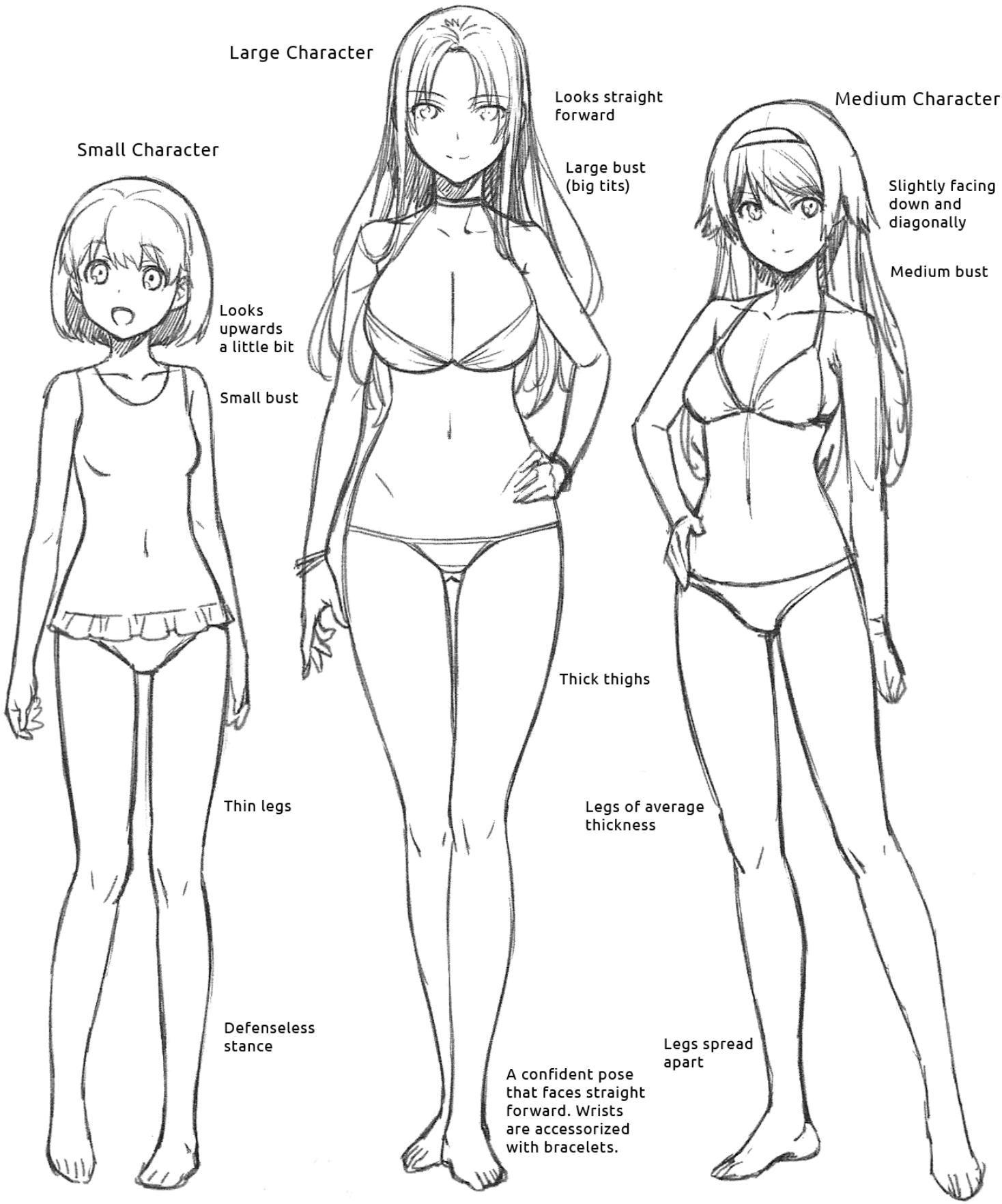
Since the angle is upwards, try keeping in mind the depth of the surface being sat on while drawing.

Drawing Different Kinds of Characters

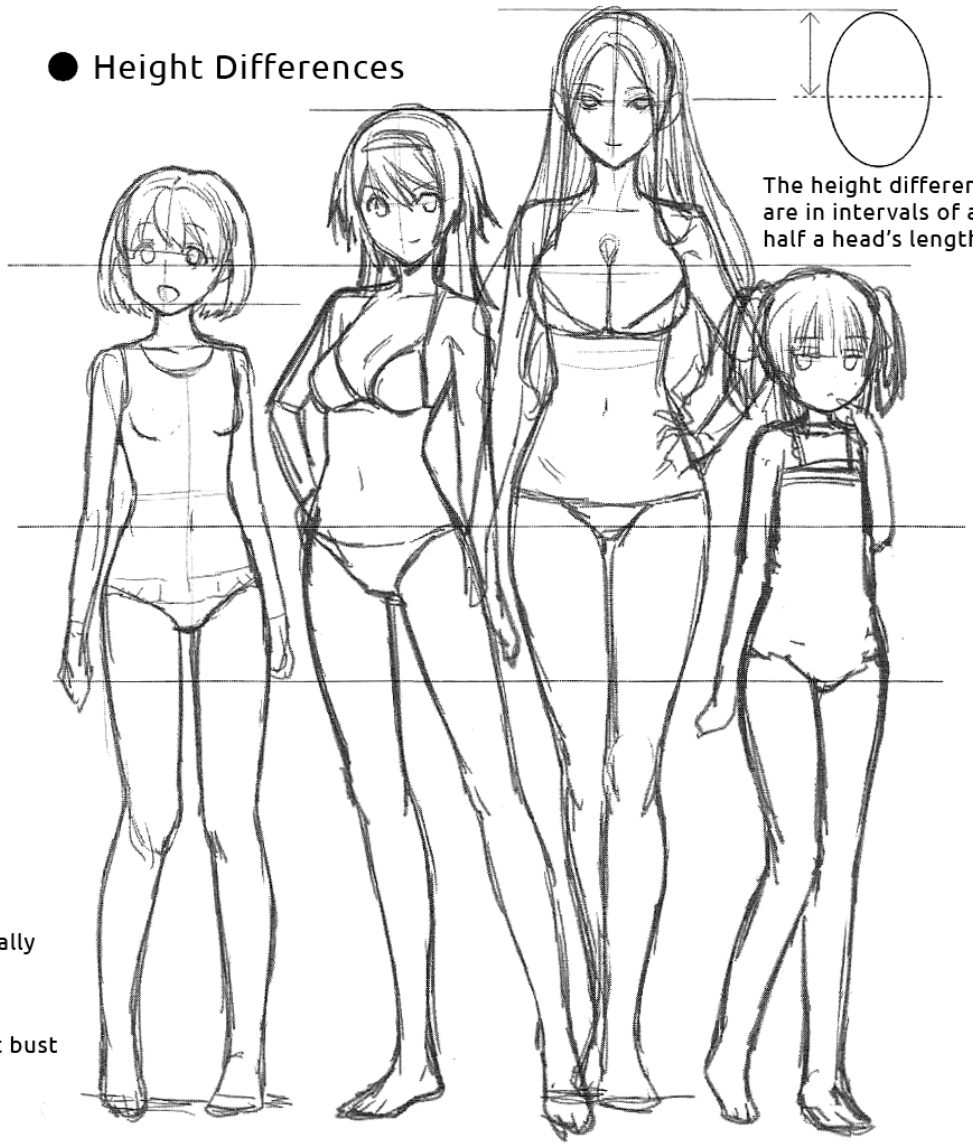
Full Body Pose

The face, height, style, and way of standing often reflects the character's personality. Let's bring out the various different representations of bone and flesh in these characters.

The most obvious differentiation between characters is their height, which usually falls between "large", "medium", and "small". We'll also go over "even smaller" and "even bigger" characters.

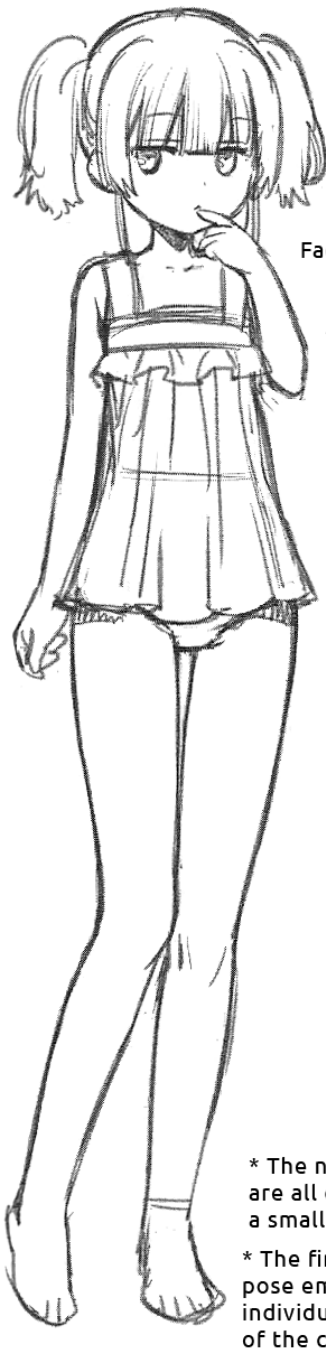


● Height Differences



The height differences are in intervals of about half a head's length.

Reference - Even Smaller Character



Facing diagonally

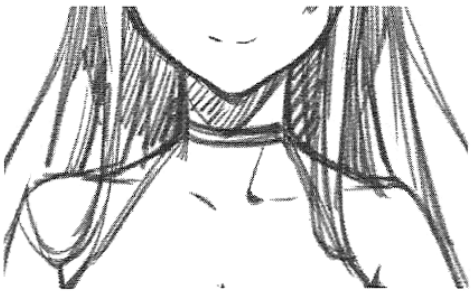
Almost nonexistent bust

* The neck, arms, and legs are all even thinner than a small character's.

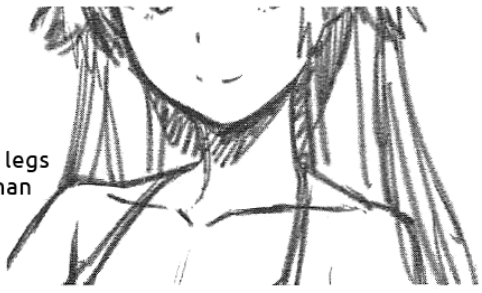
* The finger in mouth pose emphasizes the individuality and traits of the character.

● Differences in Clavicle

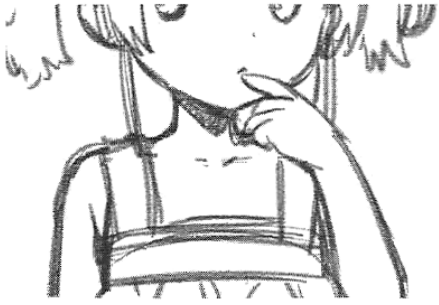
Strongly Defined Clavicle
A surprisingly thick clavicle



Faint Clavicle
Reflects the ample amount of flesh



Firm Clavicle
A common trait of slim characters.



Tiny Clavicle
This shows how young the character is.

Knee Shot Pose

The knee shot is a good size to fully accentuate the character's face and body. Let's take a look at various characters with the focus being their bras and bust sizes.

A normal character whose appeal is her soft and healthy-looking body with just the right amount of bone and flesh texture. (main character)

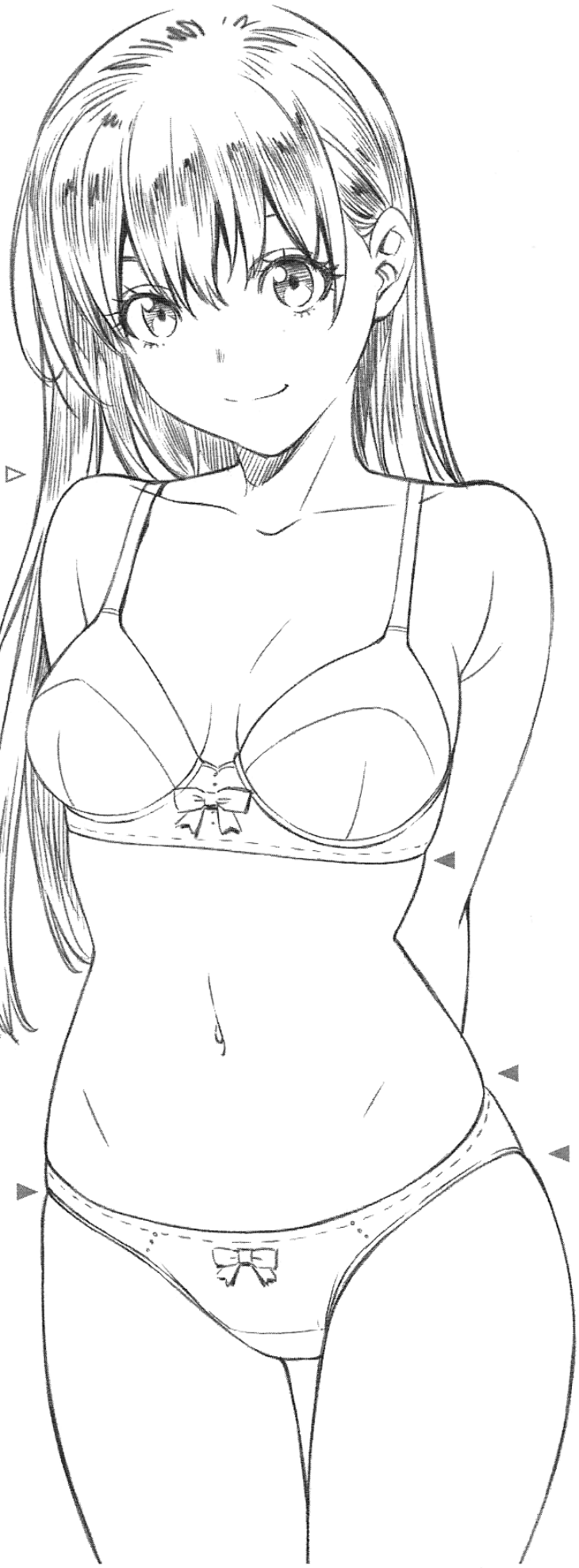
This one has an especially large focus on her muscles. Her fit body shows that she's an action character.

This is an example of a token "sexy" character whose personality doesn't match her body. Her main appeal is her thick meaty body.

● Normal Character

Her pose is meant to bring out cuteness.

- Her shoulders are slightly raised to bring out movement.
- She's slightly looking down (eyes are looking up).
- Her posture is relaxed and tilted (shoulder and hip angles are shifted).



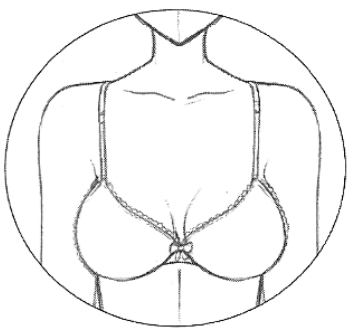
She has a young, healthy-looking body.
Her bone and flesh texture is just right.

Moderate Bone Texture △ Clavicle and shoulders

* Clavicle - The lines aren't very thick.
* Shoulders - The shoulders are slightly bunched together and raised up, so the linework should be very tight.

Moderate Flesh Texture ▲ Neck, armpits, breasts, stomach, crotch, around the underwear

* Breasts - The linework shouldn't be too emphasized. The bra should bring out a natural-feeling softness.
* Stomach - The abs around the belly button are slightly drawn in (vertical line) and the external oblique muscle should have a light presence to bring out the softness and roundness of the stomach.
* Around the bra and panties - Show that it's digging into the skin.

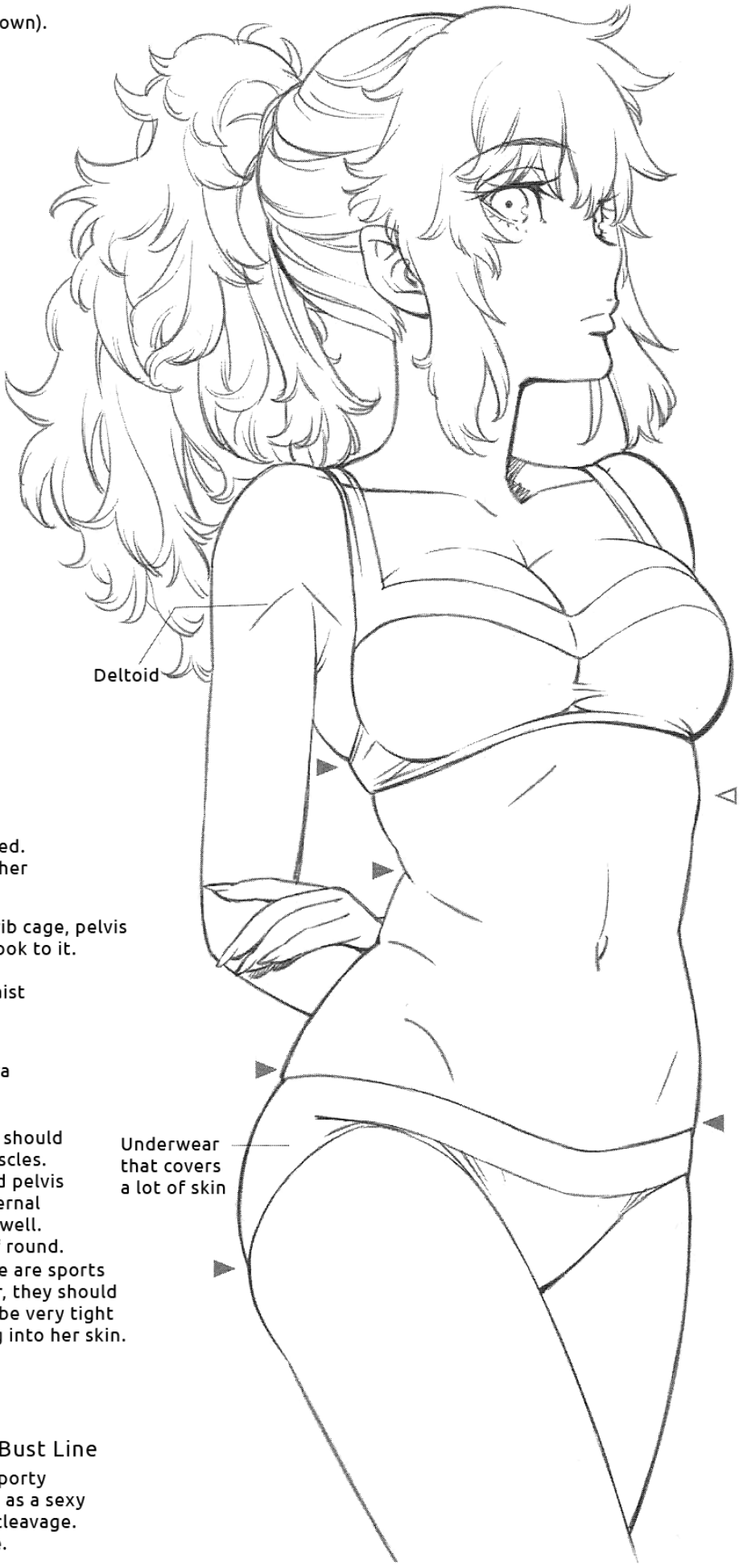


The Bra's Natural Bust Line

It should have a tidy and reserved look to it.

● Active Character

Her pose is meant to bring out liveliness.
- Her arms are tied behind her and her chest is thrust out.
- Her heavily defined shoulders are raised.
- Her chin is slightly raised (eyes are looking down).
- One foot is forward.

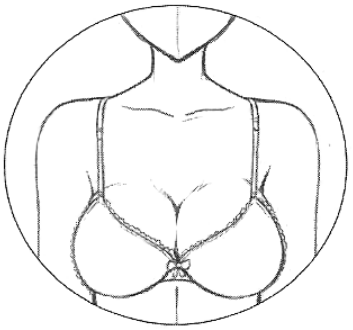


With an emphasis on bringing out hard bone texture, a more athletic character is represented. The lines around her shoulders and waist give her a muscular-looking body.

Hard Bone Texture - Chin, clavicle, shoulders, rib cage, pelvis
* Clavicle - Should have a thick and defined look to it.

Flesh Texture - Armpits, shoulders, breasts, waist creases, stomach

* Shoulders - Bring out the deltoid muscles.
* Breasts - Has volume to them due to the bra squeezing them together and pushing them up.
* Stomach - The line around the belly button should be drawn longer to show her muscles. The creases around her waist and pelvis demonstrate a fit torso. The external oblique lines should be sharp as well. They should feel tight instead of round.
* Around the bra and underwear - Since these are sports underwear, they should appear to be very tight as they dig into her skin.



Pushed-Up Bust Line

Brings out a sporty image, as well as a sexy one with the cleavage. Makes a Y-line.

● Sexy Character

Her pose is meant to bring out embarrassment and emphasize her large breasts.

- She's leaning forward while lifting up her breasts (breasts are heavily emphasized).
- Neck slightly tilted + slightly looking down (eyes looking up while they're cast down).

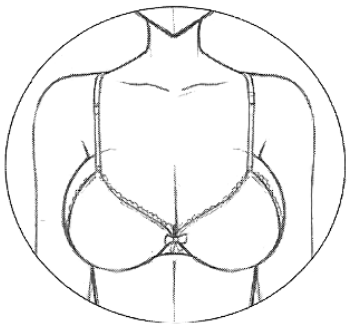
This pose is meant to show off her large breasts while her neck is tilted as if she's kind of in an awkward spot right now. Her expression brings out her personality, while her small shoulders make her look timid.

Bone △ Clavicle

* The clavicle is drawn thinly, as if it's only visible because of the pose. The depressions around the neck should be soft in order to bring out her soft skin texture.

Flesh Texture ▲ Neck, breasts, stomach(belly button), crotch, thighs

* Stomach(belly button) - This is horizontal, because the body is leaning forward.
* Side of bra - The breasts should look like they're spilling out from the bra to emphasize their size.
* Crotch - Should be cleanly drawn with round and soft lines.
* Thighs - Should be thicker to bring out more skin texture. Have the inner thigh lines bring out her softness.



"I" Bust Line

The bra causes the breasts to squeeze together, making an "I" shape. Shows that she has voluptuous breasts.

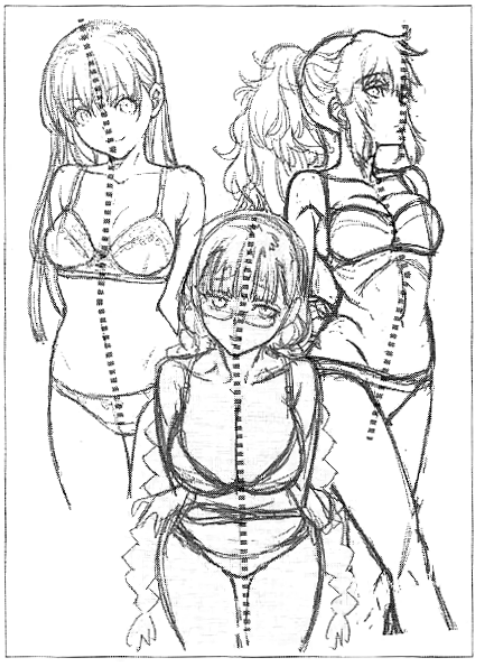
Rough Sketch

Overall Body Balance - Bringing Out Character Differences

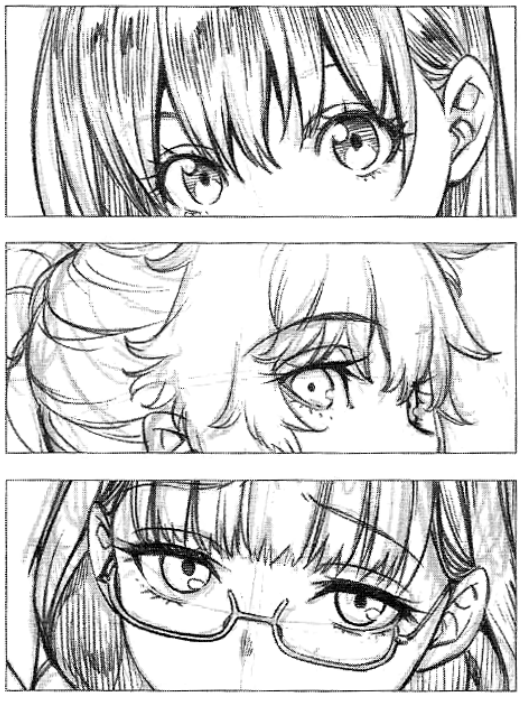
By having these 3 characters placed next to each other, their differences end up standing out a lot. Here are a few of the main differences that end up being demonstrated:

- Pose, as in the direction the head is facing, the direction the body is facing, and posture differences
- Hairstyle differences
- Face, as in the differences in art style and expression
- Differences in body texture and underwear

Differences in posture

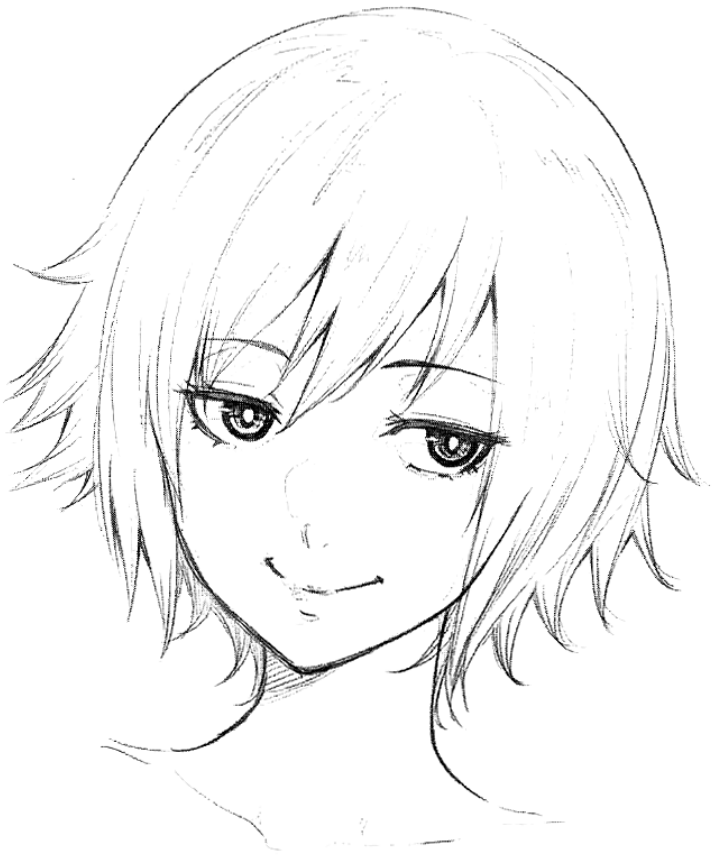


Hair and eye differences



Differences between bone and flesh / Differences between clavicle and breasts

By having the characters stand out from each other, seeing just their face or a part of their body makes it obvious which character is which.



Chapter 5

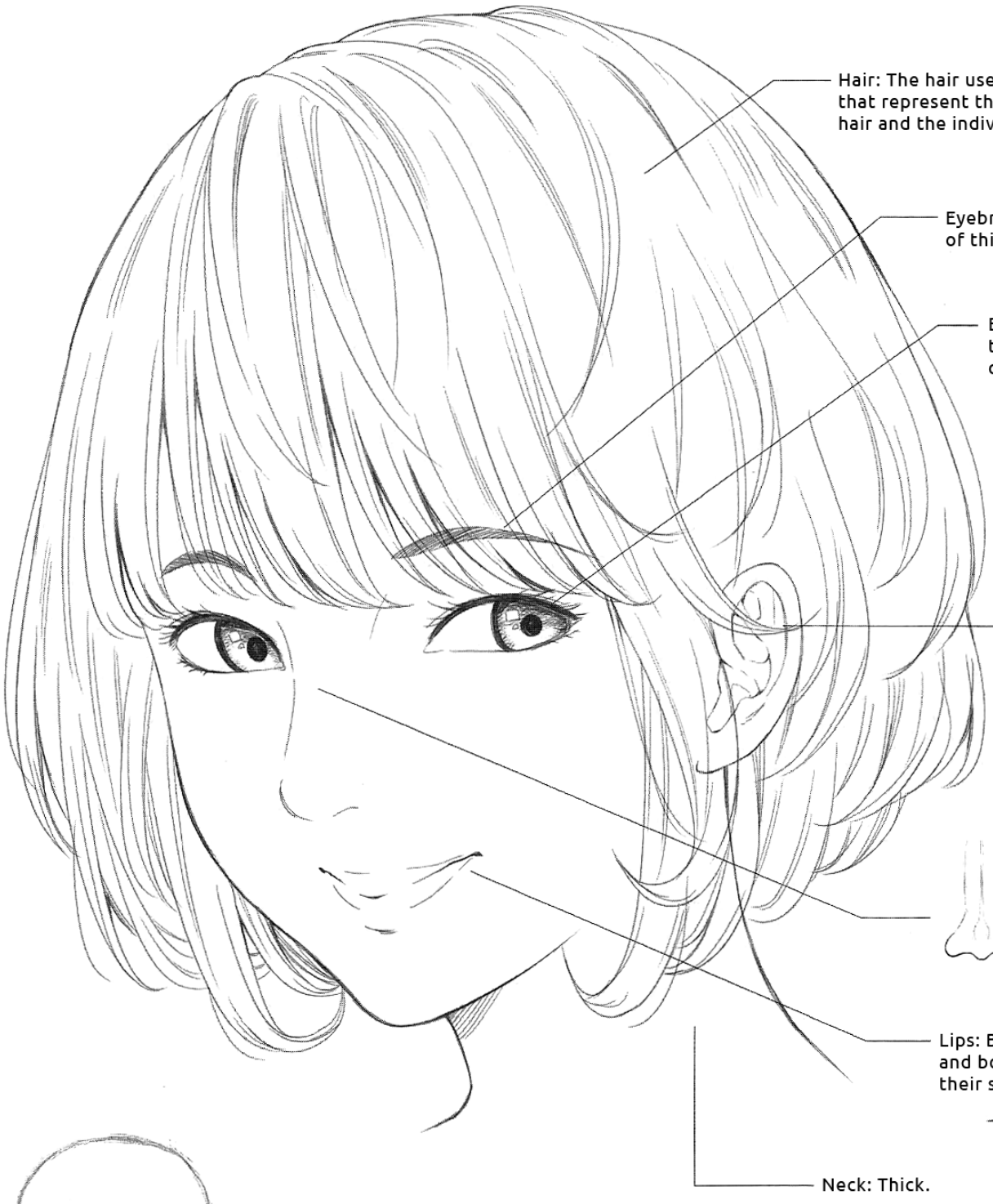
Drawing Faces

Skull - Face Parts - Hair -
Mouth Structure - Design

Differences Between Realistic and Stylistic Faces

Let's take a look at how realistic faces differ from stylistic faces. The biggest factor would be the skull shape.

● A character that takes a more realistic approach



Hair: The hair uses thinner lines that represent the flow of the hair and the individual threads.

Eyebrows: A collection of thin lines.

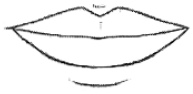
Eyes: The contours of the eyes are cleanly defined.

The pupils and irises are round.

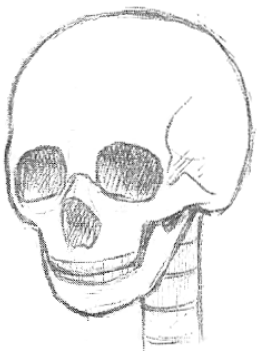
Ears: The complex inner structure of the ear is drawn out.

Nose: The complete nose, including the fall/rise of the nose, the nostrils, and the bridge are drawn.

Lips: Both the upper lip and bottom lip have their shapes defined.



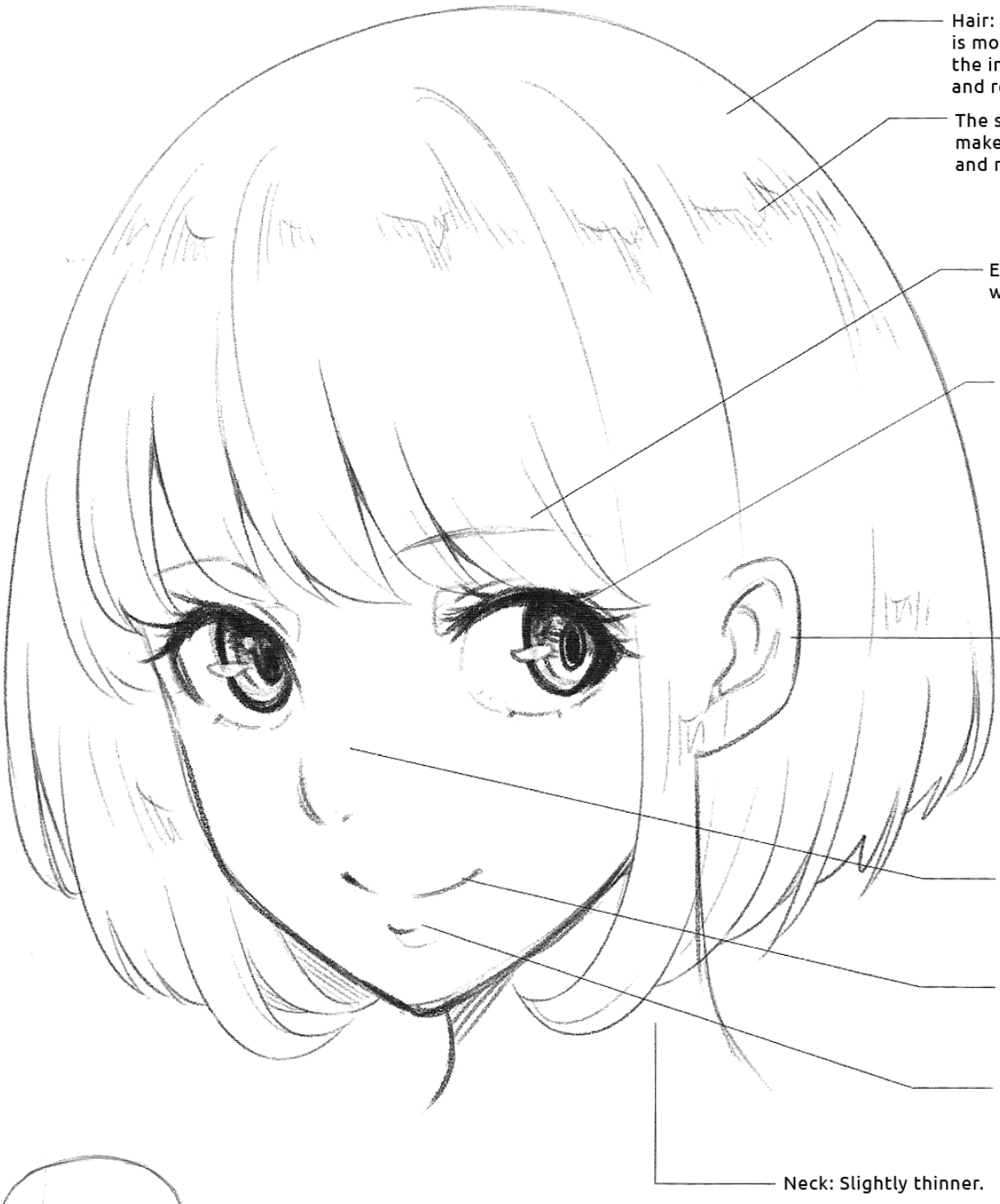
Neck: Thick.

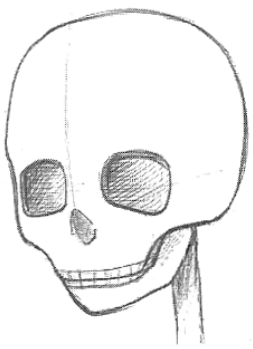


Human Skeleton

Regions like the area around the eyes, the depression in the temporal region, and the cheekbones have more of a rough feeling. The lower jaw is thick, as well as the neck bones.

● A character that takes a more anime/game style approach





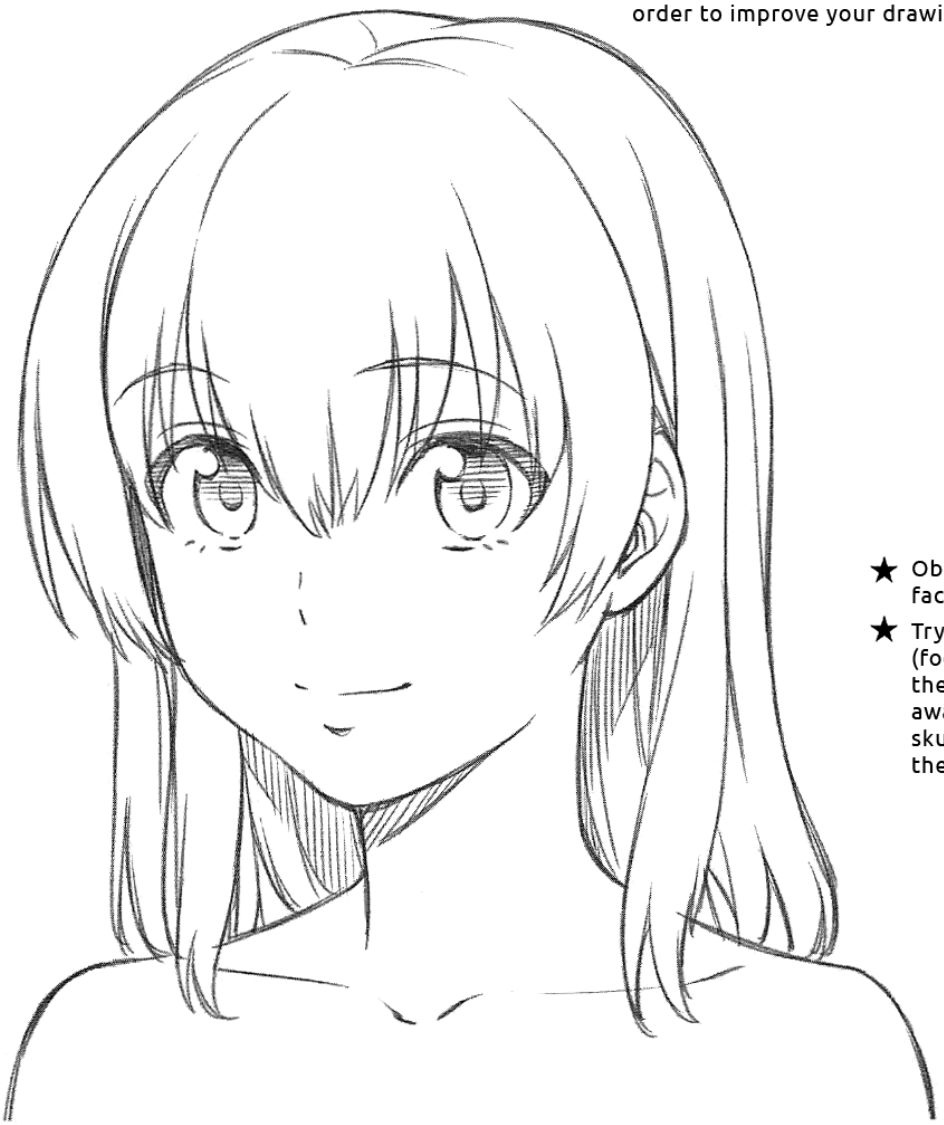
Character Skull

The connection between the temporal region and the jaw is simplified with the cheekbones having a smoother shape. The eye cavities are large and drawn farther apart. The jaw is small.

Let's Draw Some Character

Take a Look at Some Examples

The process of drawing by reference works the same way as drawing your own original character. Pay close attention to the size of the eyes and ears, along with the things like hair volume as you draw while looking at these examples in order to improve your drawing capabilities.



Example of completed character

★ Observe the positions of the facial features.

★ Try to copy the amount of hair (focus on the volume and how far the outline of the hair extends away from the outline of the skull), the flow of the hair, and the density of the curved lines.

Sketch before the completion

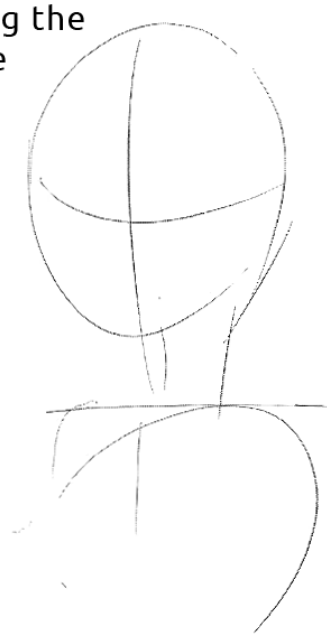
Figure out where to put the various parts of the face as you outline your sketch.

Outline of the head(skull)

These lines help figure out positioning for facial features like the eyes, nose, and mouth.

Drawing Process

● Drawing the Outline

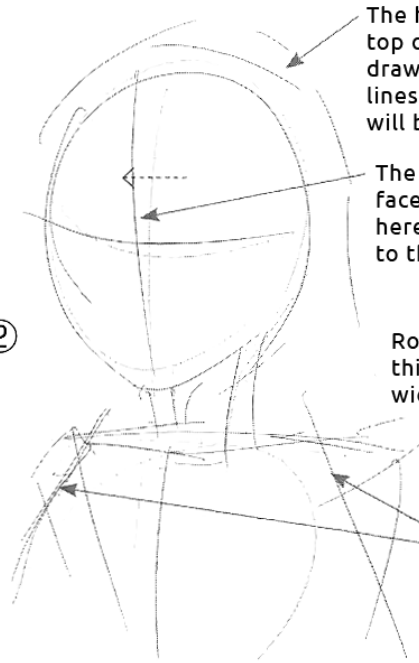


①

Draw a circle (outline of the head/skull) with a cross mark (outline of the face) on it.

Draw the neck and a straight line to use as a guide for the shoulders.

If doing a bust shot, roughly draw out the shape of the torso as well.



②

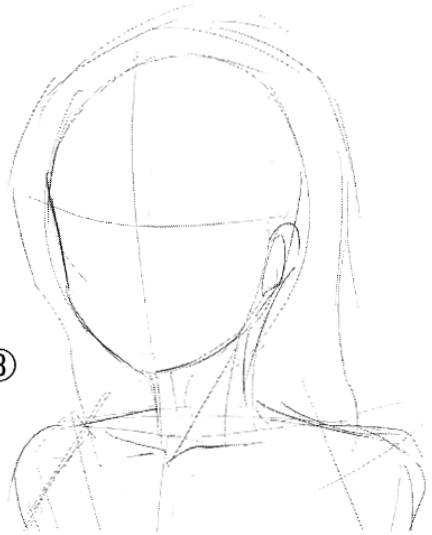
The hair will float on top of the head, so draw some guidance lines for where the hair will be.

The center line of the face is slightly adjusted here. Now it faces more to the outside.

Roughly draw out the thickness of the neck and width of the soldiers.

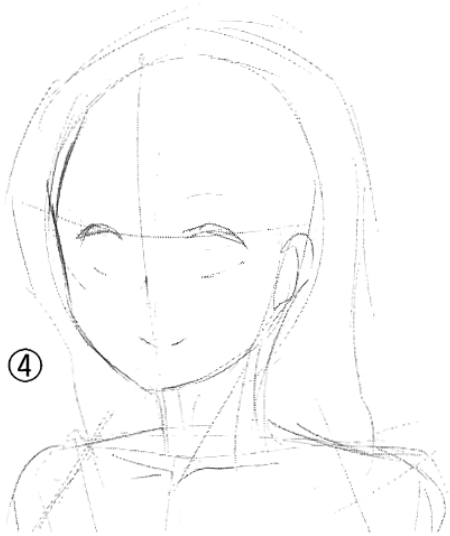
These are guidance lines for where the shoulders will connect. They help visualize the width of the torso.

● Rough Sketch -> Completion



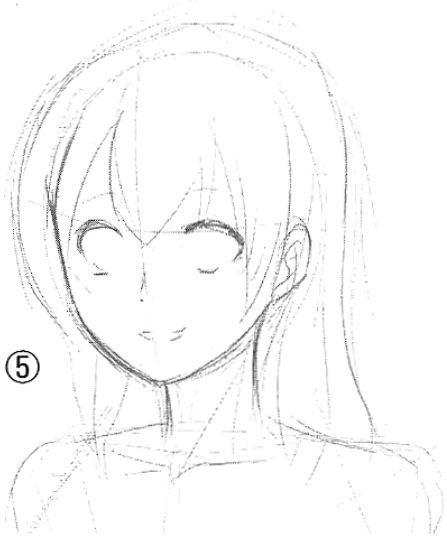
③

Use the example character as reference and draw out the linework for the head shape, face shape, hair outline, neck, and shoulders.



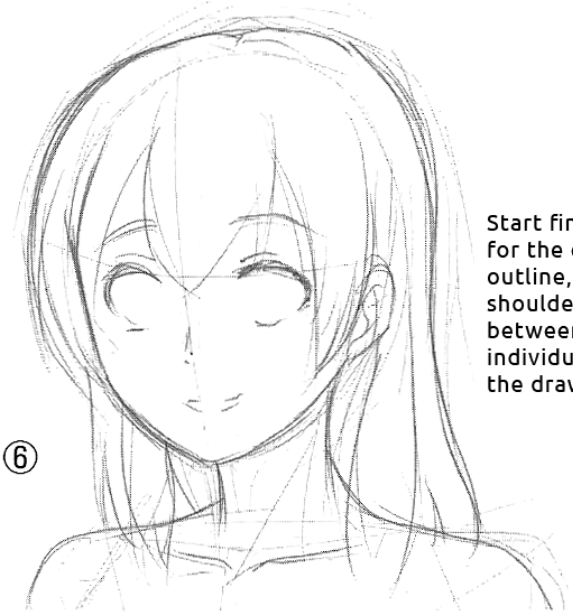
④

Get a feel for the eye placement, size, shape, and draw in the nose and mouth as well.



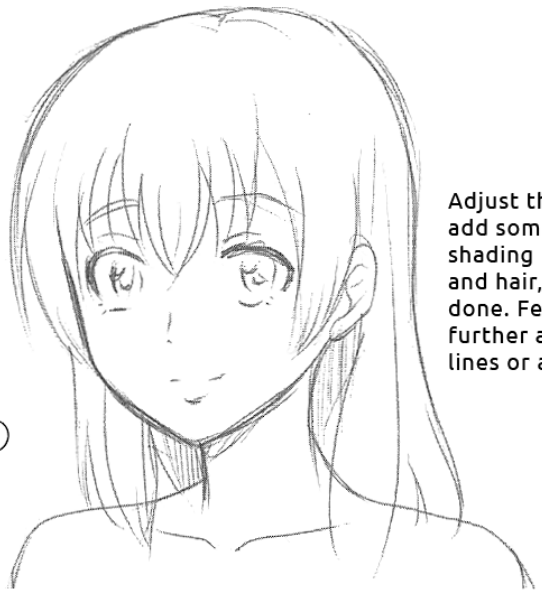
⑤

Slowly start working on refining the shape of the face, neck, eyes, and nose while adding flow to the hair. Get a rough feel for how the hair parts as well as how wide the shoulders should be.



⑥

Start finalizing the lines for the eyebrows, hair outline, neck, and shoulders. Alternate between focusing on the individual features and the drawing as a whole.



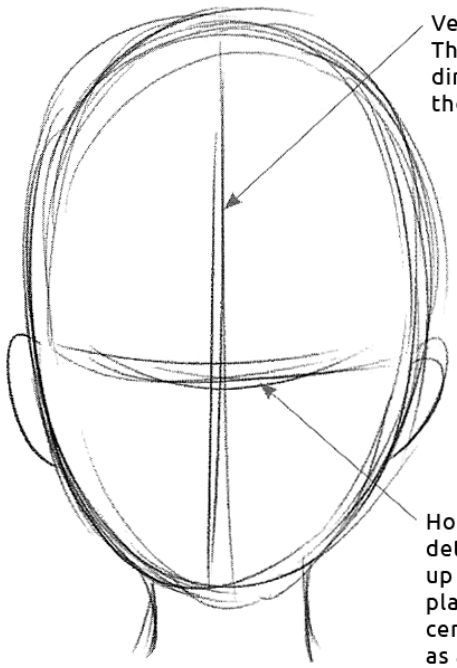
⑦

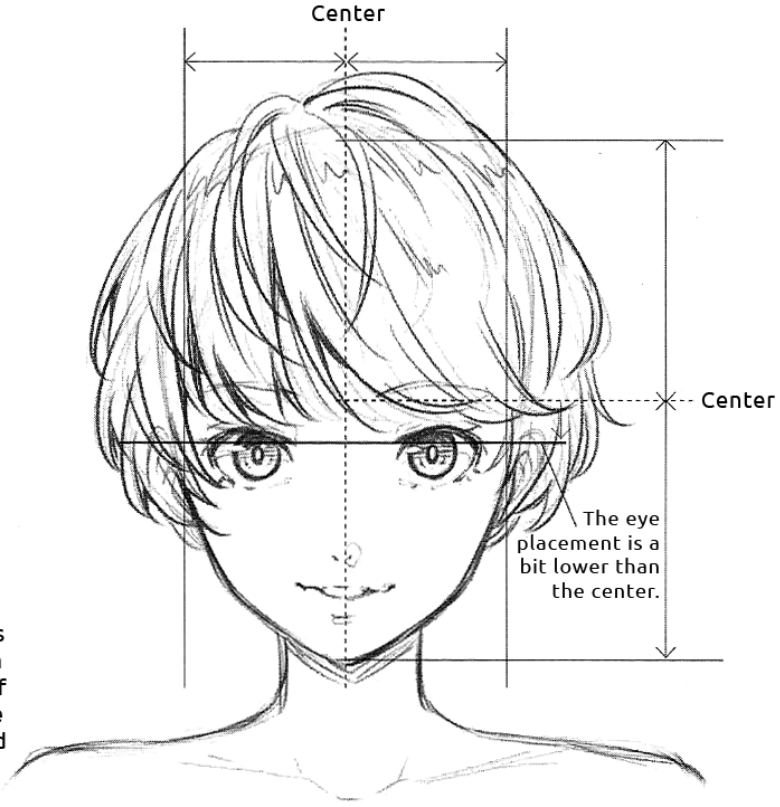
Adjust the mouth, add some details and shading to the eyes and hair, and you're done. Feel free to further adjust the lines or add more.

The Purpose of the Cross Mark

The cross mark serves as guidance lines for determining where the face is facing along with the positioning of the eyes and nose.

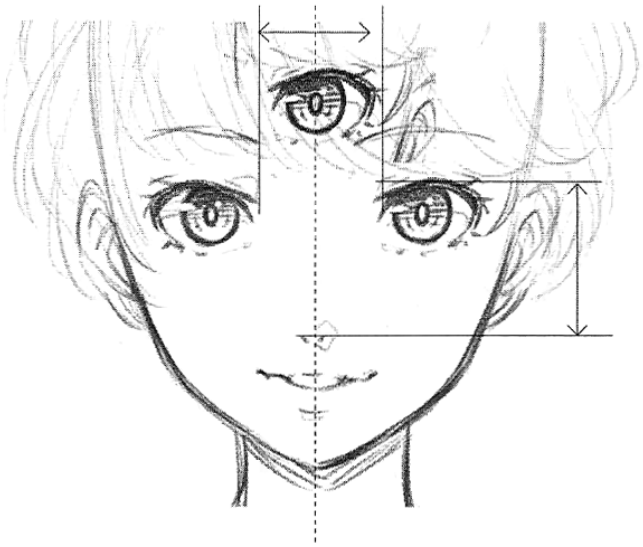
Front Angle





The nose, mouth, and jaw are directly placed on the center line.

● Facial Feature Balance

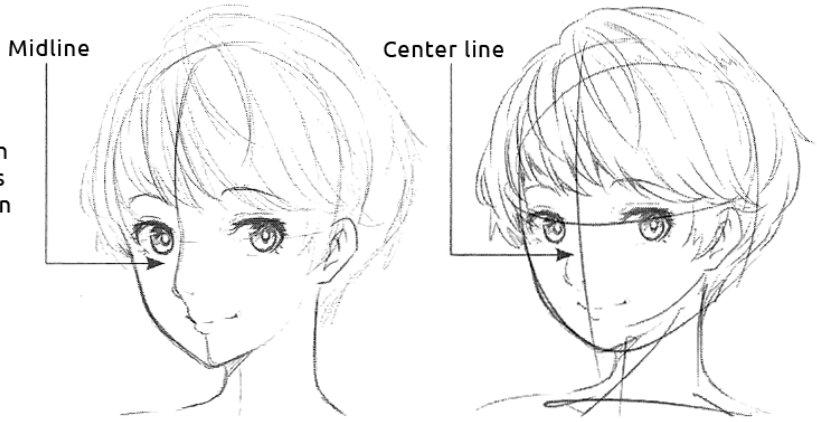


Use guidelines such as "the distance between both eyes is about the width of one eye" or "the size of the ears from the front is about the length from the top of the eyes down to the nose" as you figure out where to place facial features. This serves as a way to help you naturally attain a good sense of distance when drawing facial features.

Supplementary

The Difference Between the Center Line and Midline

"Midline" is often used as an anatomical term. It's a line that quite literally goes down the center of the face. You might hear things like "shift your midline to avoid the attack" in martial arts and such. The "center line" term used in drawing refers to the line straight down the middle of what is seen, and it usually does in fact go straight down the middle in terms of the drawing. Unless an absolute front side is needed, this isn't something you usually have to worry about.

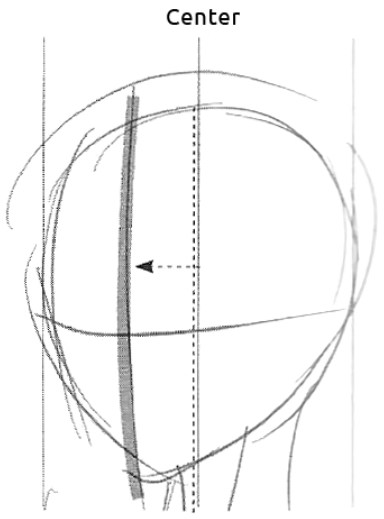


45° Angle

● Purpose of the Vertical Line

Establishes if facing left or right

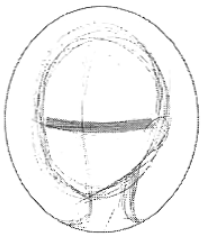
Facing left



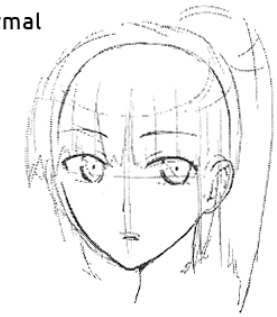
The center line is more towards the left.

● Purpose of the Horizontal Line

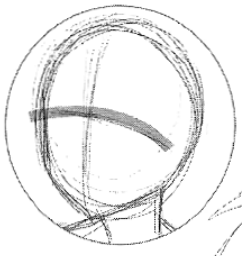
Establishes if facing up or down



Normal

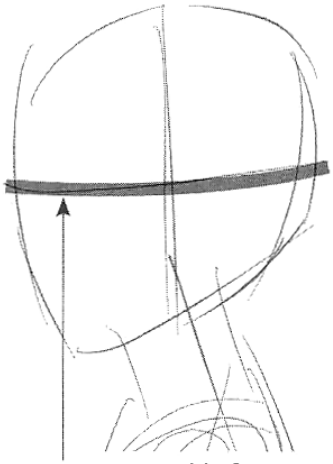


Facing Down



Facing Up

Side Angle



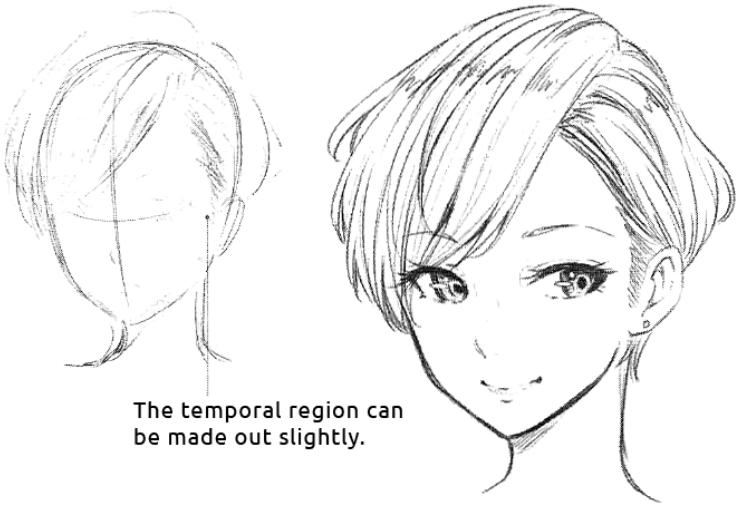
It serves as a guide for eye and ear positioning.

The ear comes out around here (center of side of head).

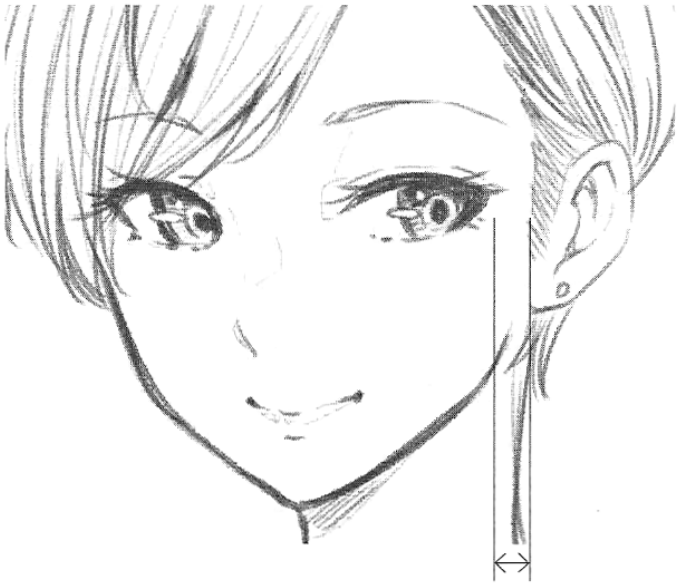
Drawing Various Angles

Let's take a look out how facial feature position and shape can change. In addition to how the shape of the face changes, pay attention to how the eyes and ears change position and shape.

Slightly Diagonal Angle

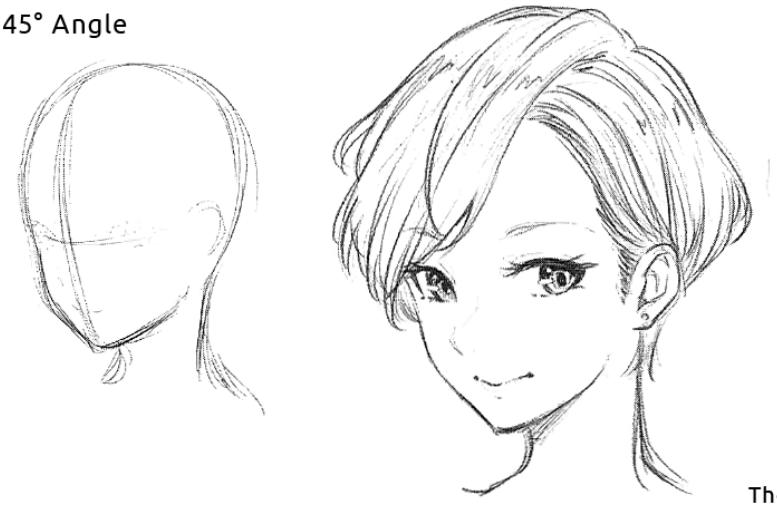


The temporal region can be made out slightly.



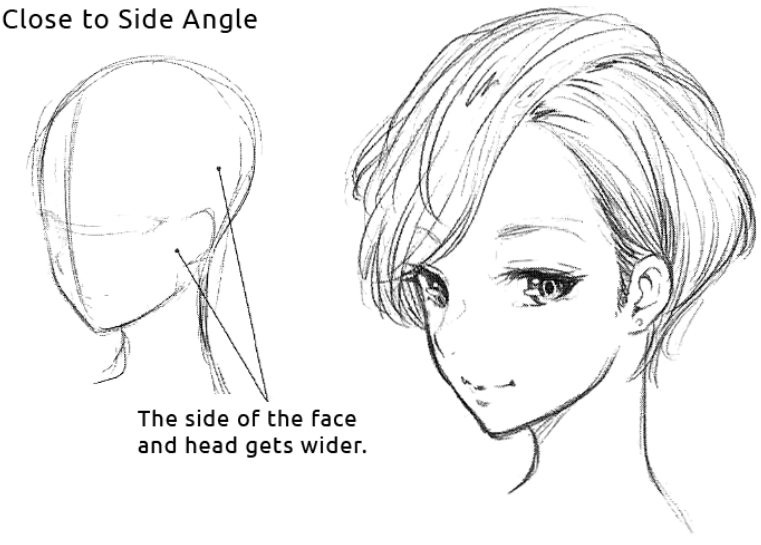
The distance between the corner of the eye and the sideburns

45° Angle

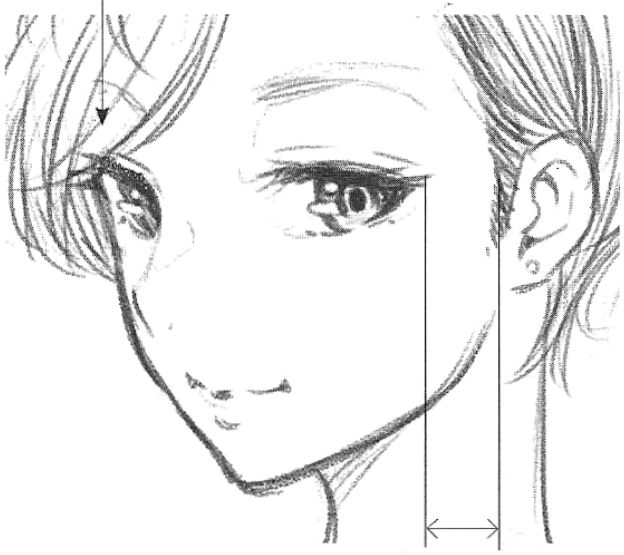


The width of the eye gets thinner the farther back it reaches.

Close to Side Angle

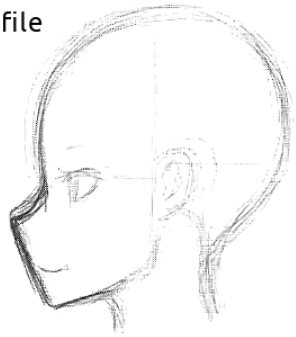


The side of the face and head gets wider.

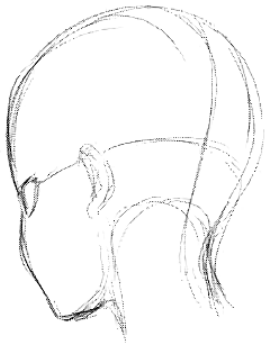


This distance gets wider.

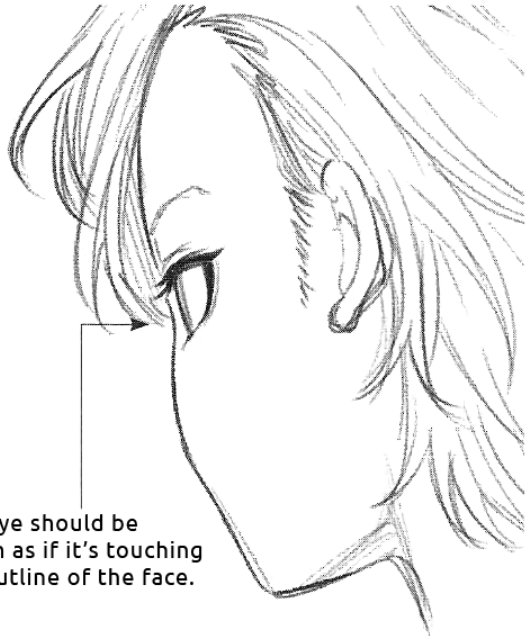
Profile



Diagonal Back Angle
(Eyes can be seen)



The nose can't be seen.



The eye should be drawn as if it's touching the outline of the face.

Diagonal Back Angle
(Eyes can't be seen)

Adjusting the profile angle to be more diagonal

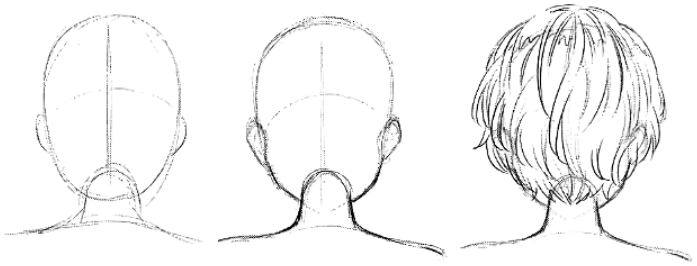
The bridge of the nose can be made out.

Draw the roundness of the pupils.

Eyeball

Draw the undulation of where the eyes are.

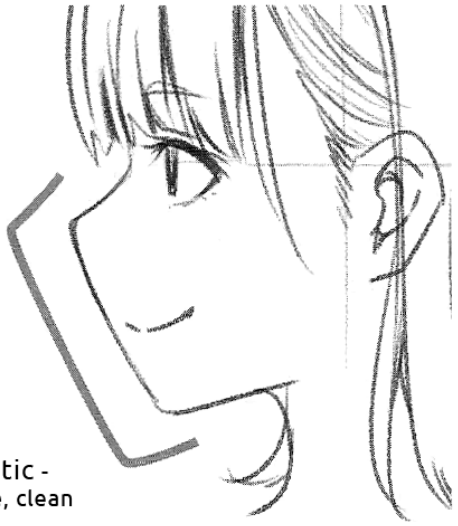
Reference: Back



Drawing the Profile - Face Outline and Eye Positioning

● Shape of Face

Realistic -
Bumpy



Stylistic -
Simple, clean

3 Common Stylistic Types

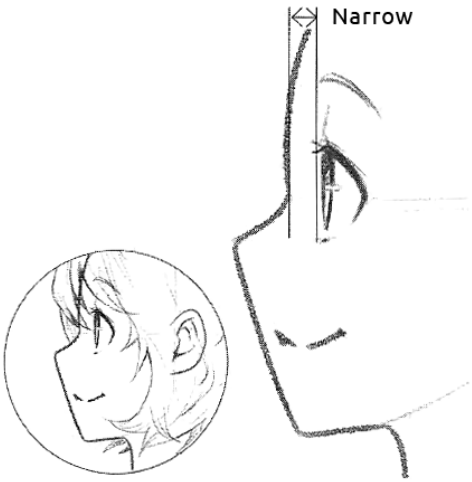
Bumpy Type
Reflects the shape of the lips

Simple Type
The outline is simplified.

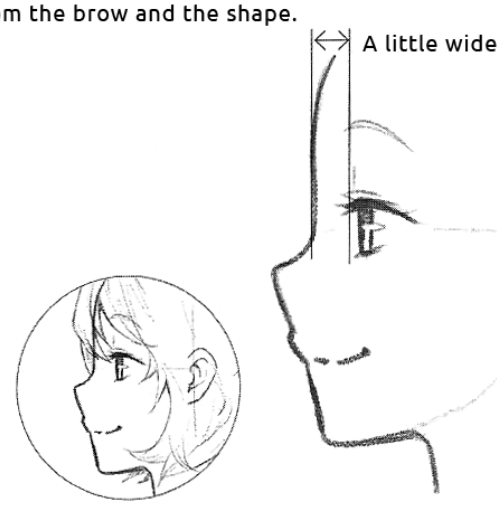
Hybrid Type
The upper lip has a more realistic outline.

● Eye Size and Placement

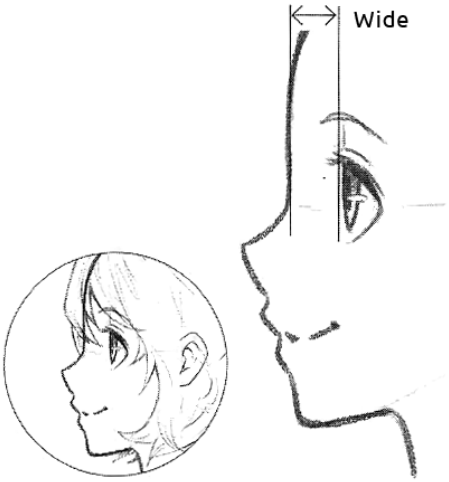
You can adjust factors such as the distance from the brow and the shape.



Normal Type
The eye placement (distance from the brow) is narrow and realistic. Vertically, the eye is large. This is standard, but when looking forward, the eye is on the smaller side.



Mysterious Type
The eye placement is a bit farther from the brow and the eye shape is longer horizontally. The eye shape is more slit, giving off a mysterious air.



Aloof Type
The eyes are quite far from the brow and are larger vertically. Gives the character a more aloof and relaxed feel.

Drawing Close to Side Angle Faces

A diagonal angle that causes the eye to be slightly hidden behind the bridge of the nose: A stronger sense of dimensionality is brought out this way, but it can be difficult to find a good balance between the positioning and size of the eyes. Try to figure out the balance via tracing and drawing by reference.

Diagonal Type

The face shape is close to that of a normal diagonally angled face.

Normal Diagonal Angle

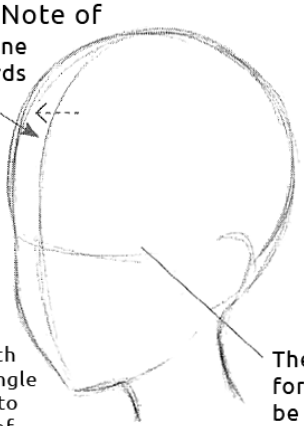
Side Angle

The face shape is close to that of a side angle face.

Side Angle

Points to Take Note of

Have the center line clearly face towards the outside.

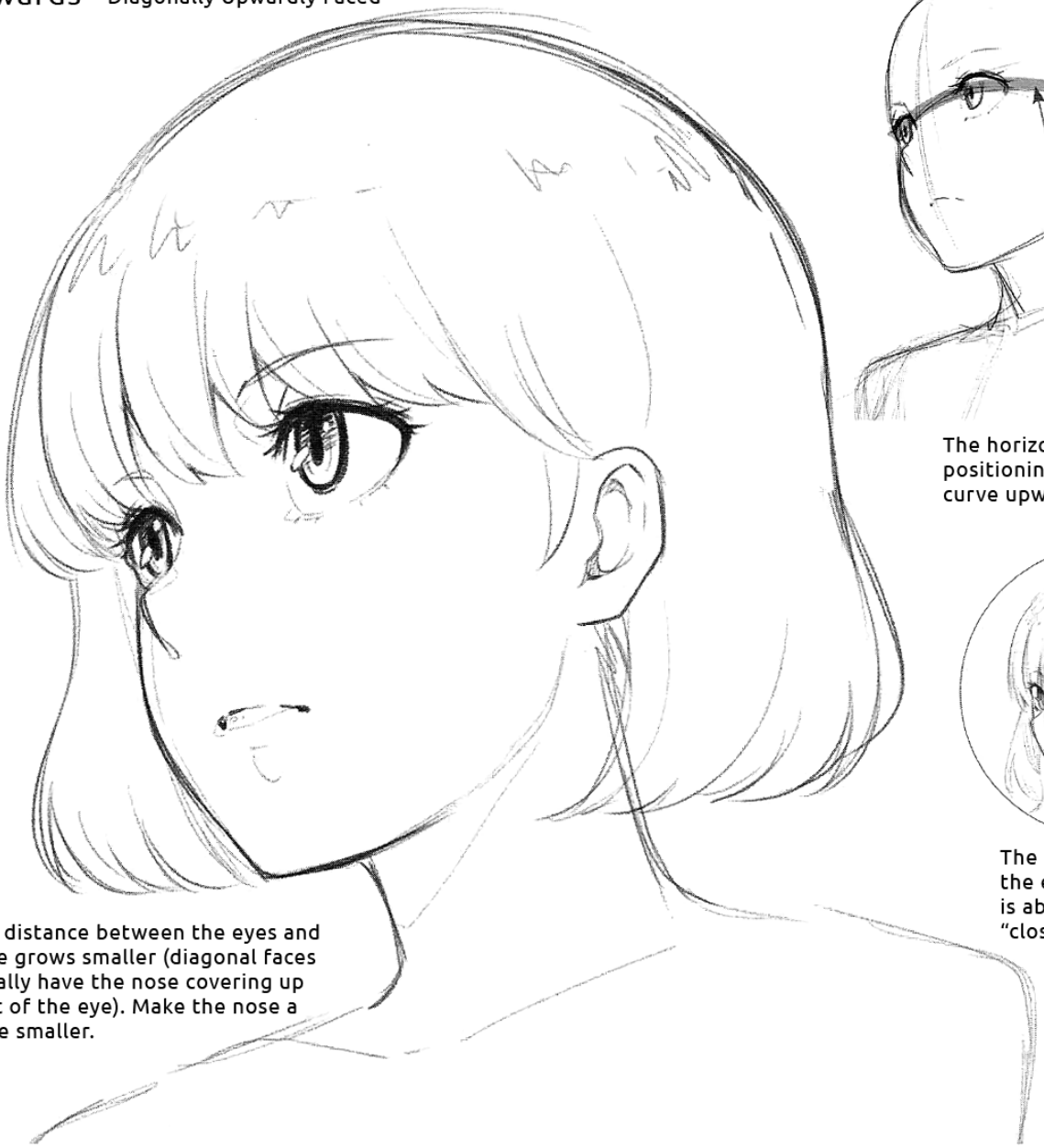


This will work for both types. For the side angle type, you'd move on to drawing the outline of the bridge of the nose before adding in eyes in the rough sketch.

The eye in the foreground should be farther away from the center line.

Upwards and Downwards Angle

● Upwards Diagonally Upwardly Faced

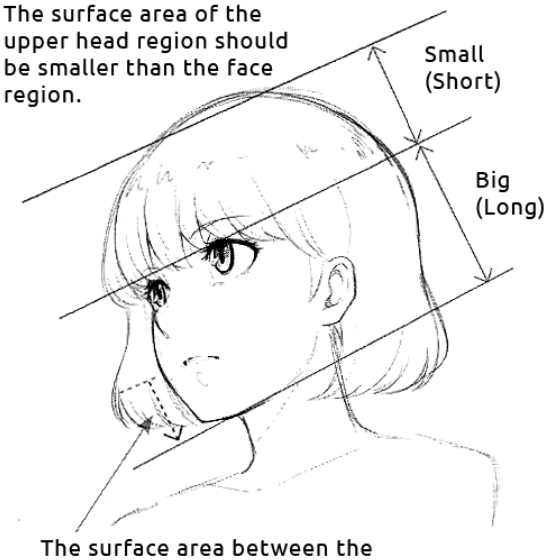


The distance between the eyes and nose grows smaller (diagonal faces usually have the nose covering up part of the eye). Make the nose a little smaller.

The horizontal line used for positioning the eyes should curve upwards.

The relation between the eyes and the nose is about the same as the “close to side angle” face.

The surface area of the upper head region should be smaller than the face region.



The surface area between the mouth and lower jaw gets wider.

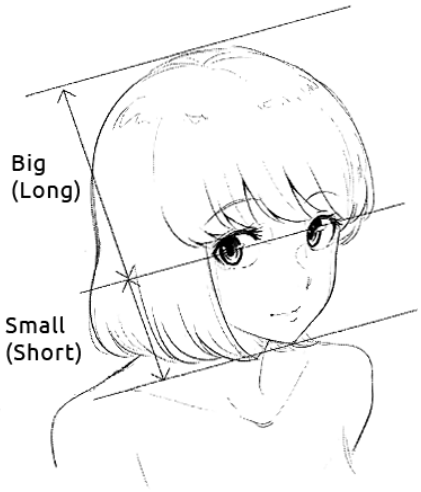
In the case of a realistic face: The nostrils are drawn in.

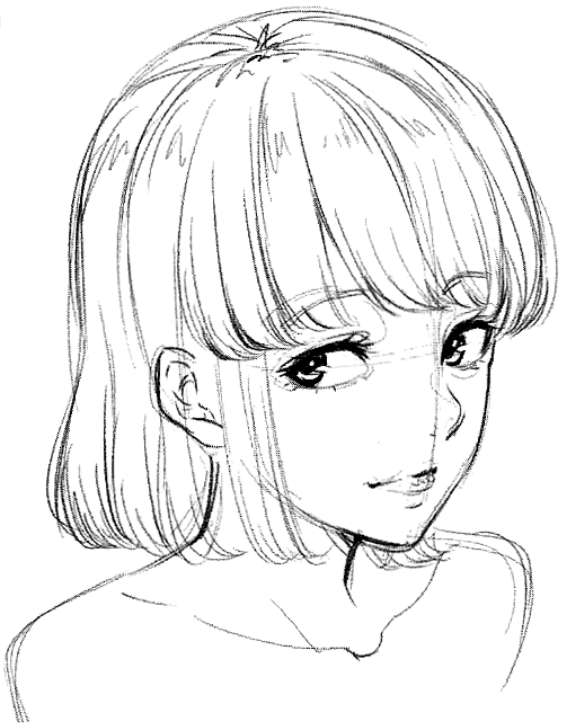
● Downwards Angle

Diagonally Downwardly Faced: The surface area of the upper head gets larger.

Use a cross mark for the outline of the top of the head.

The horizontal line used for positioning the eyes should curve downwards.





In the case of a realistic face

The facial feature balance is about the same as the diagonal angle face. The face's vertical length is shortened a bit while the upper head is drawn to appear larger.

The crown of the head should have lines curving into it.

The hair's volume should be more pronounced.

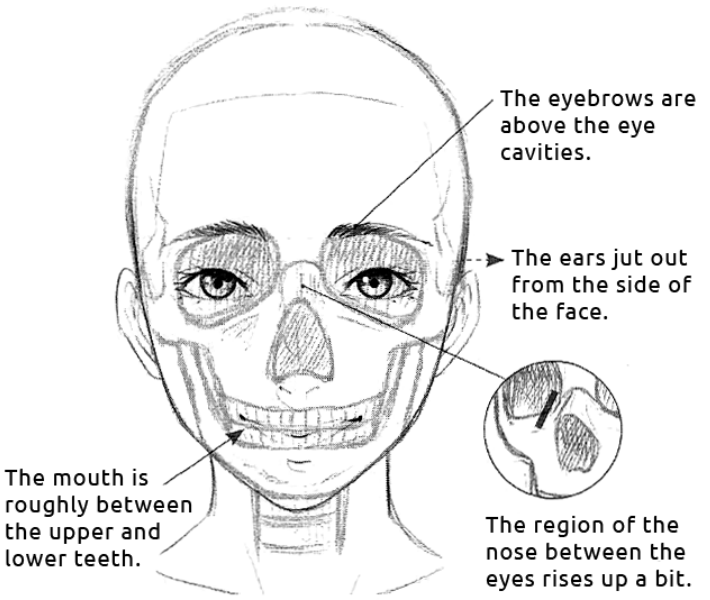
Facial Features

Let's take a look at the facial feature shapes and the mouth structure of realistic characters.

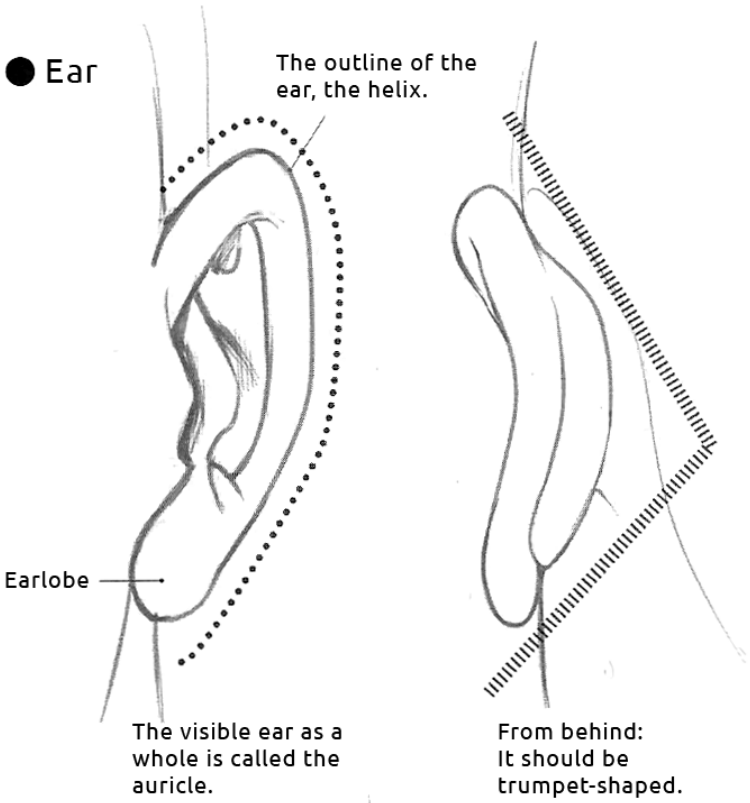
Facial features are often simplified in stylistic drawings, so there are many types of designs out there.

Basic Facial Features and Their Names

● Skeletal Features

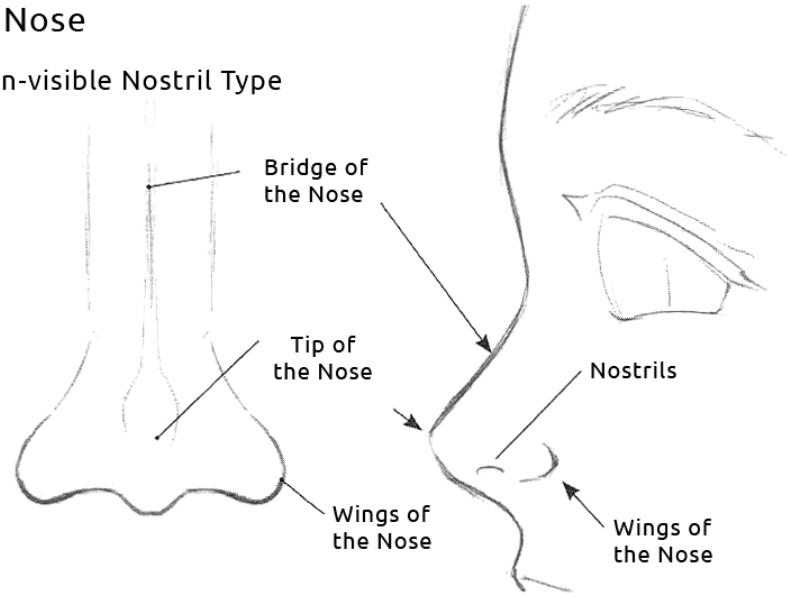


● Ear



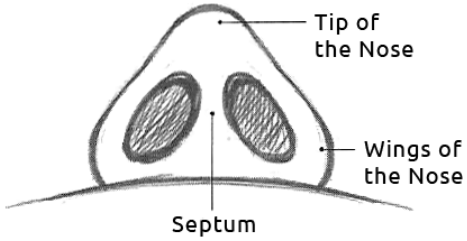
● Nose

Non-visible Nostril Type

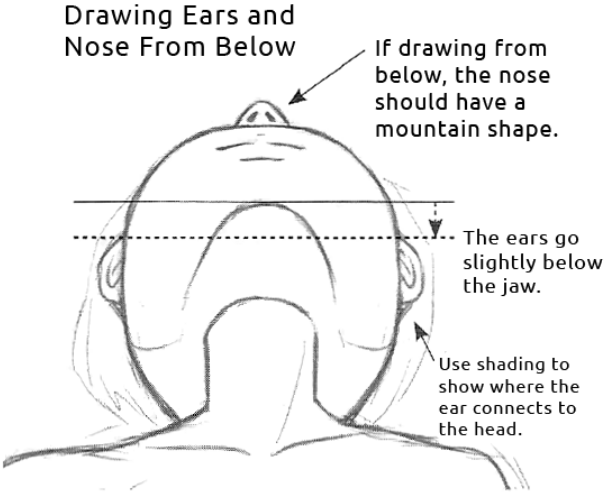


Visible Nostril Type

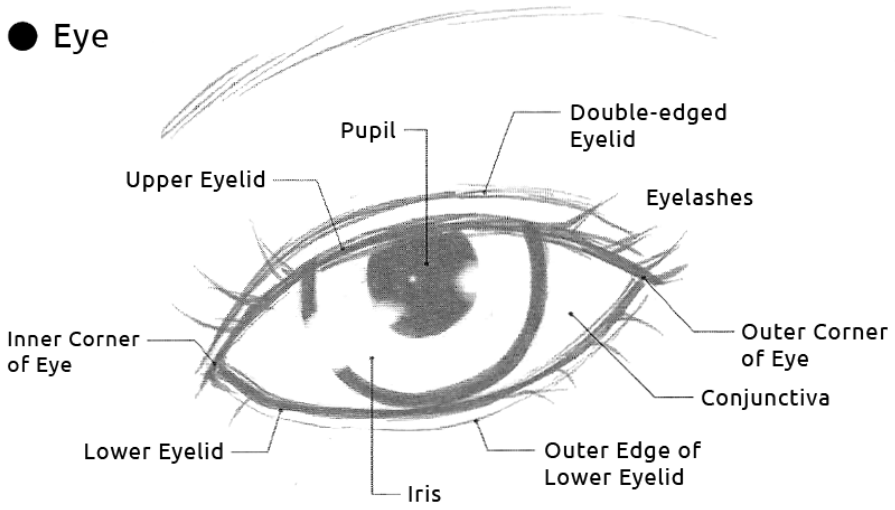
From Below

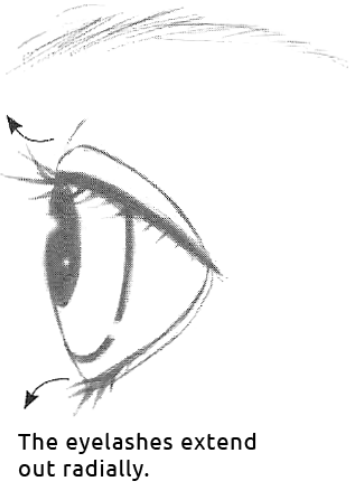


Drawing Ears and Nose From Below



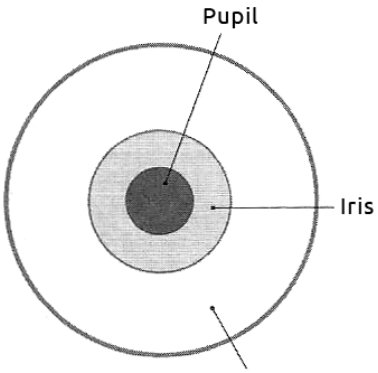
● Eye





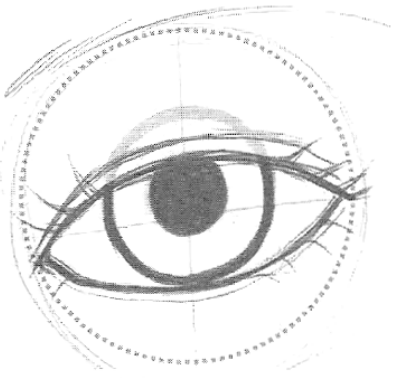
The eyelashes extend out radially.

Eyeball

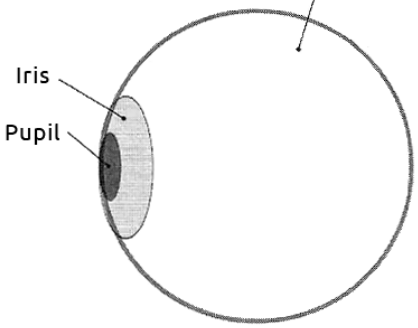


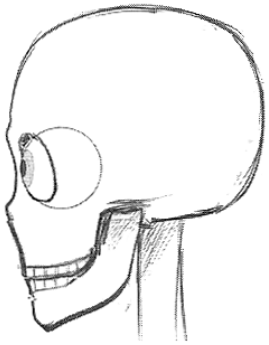
Eyeball shoved into a skull

X-ray of winking character



X-ray of eyeball behind skin

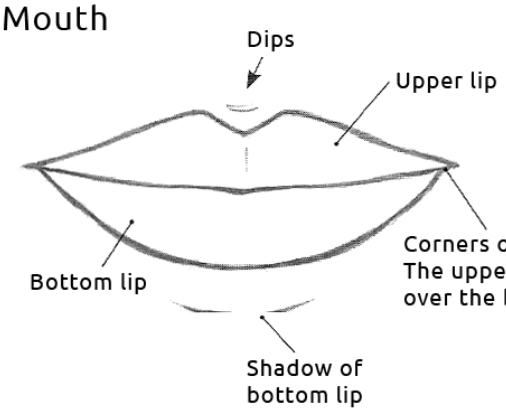


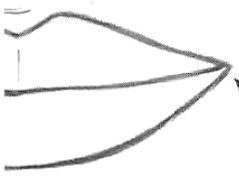


Eyeball shoved into a skull

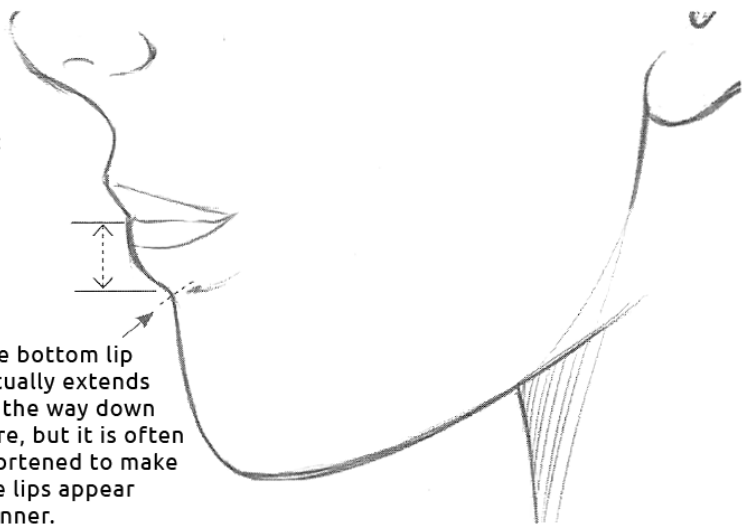
The part of the eyeball exposed is part of a sphere, so it should be curved.

● Mouth





The corner of the bottom lip never goes beyond the upper lip (this can be done on purpose to give the character an alien look).

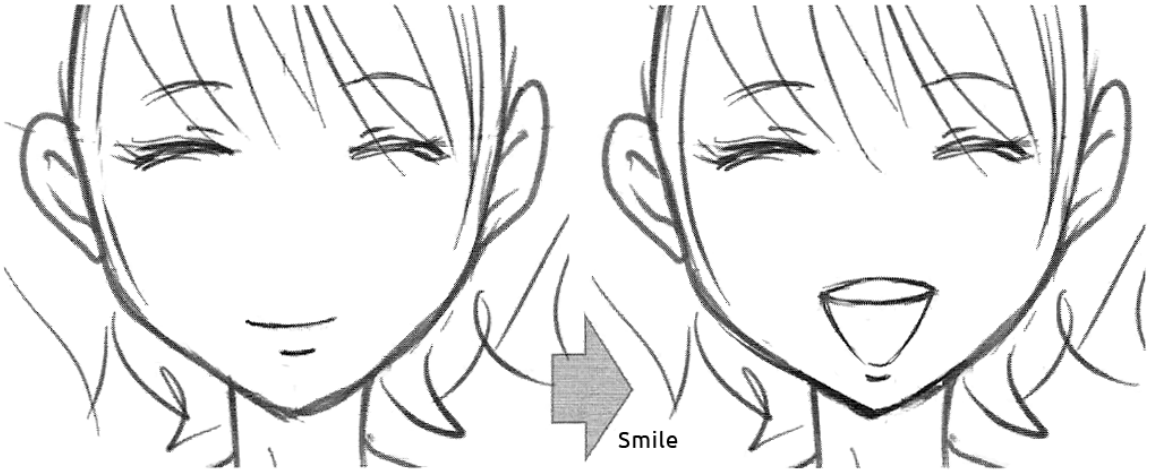


The bottom lip actually extends all the way down here, but it is often shortened to make the lips appear thinner.

Mouth and Jaw Structure

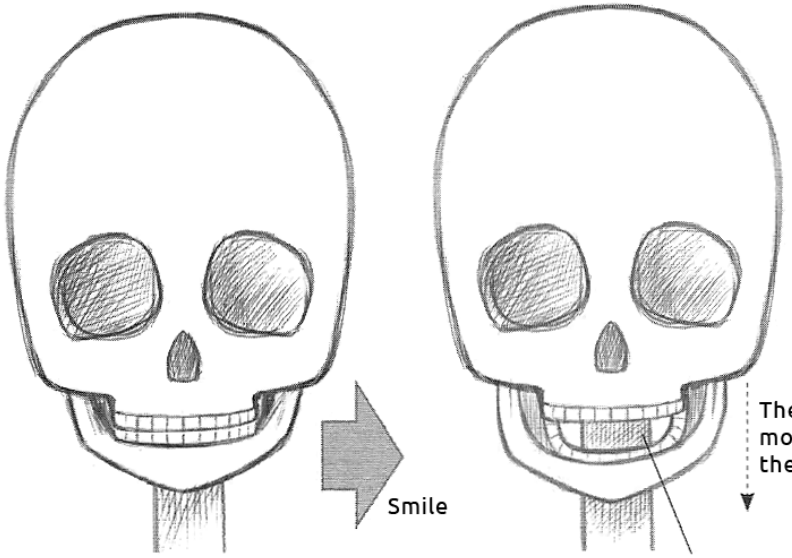
When it comes to drawing characters, eyes and mouths are often exaggerated, so the overall skull structure has very little thought put into it. Regardless, it is still important to understand the structure of the mouth when drawing teeth or the inside of a mouth.

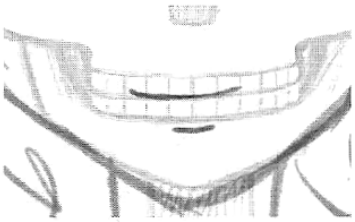
Front



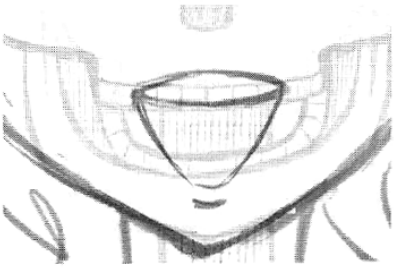
Mouth opening up from smiling

The face remains facing to the front.





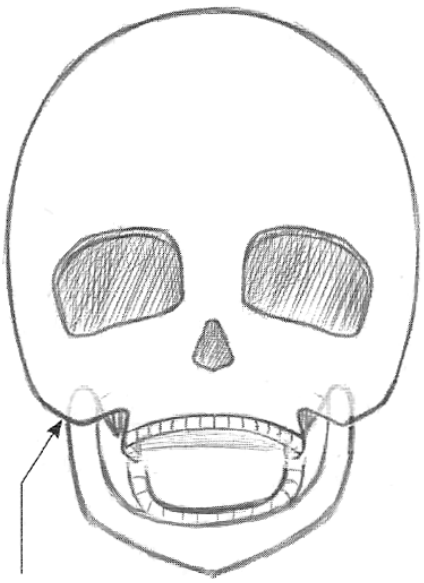
X-Ray Diagram



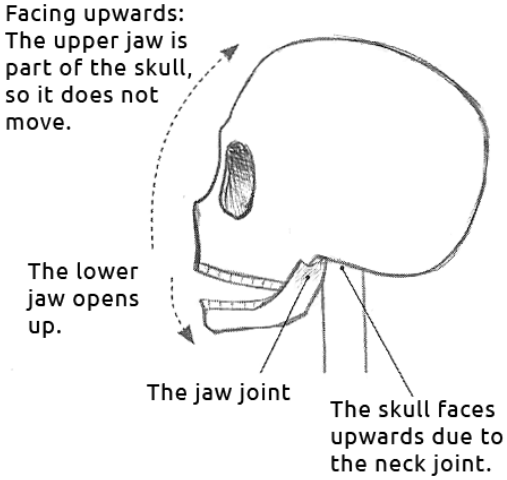
The lower teeth and gums are omitted.

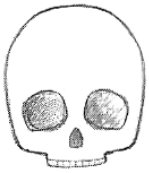
Mouth opening wide

The face faces upwards a little.



A portion of the lower jaw is hidden.

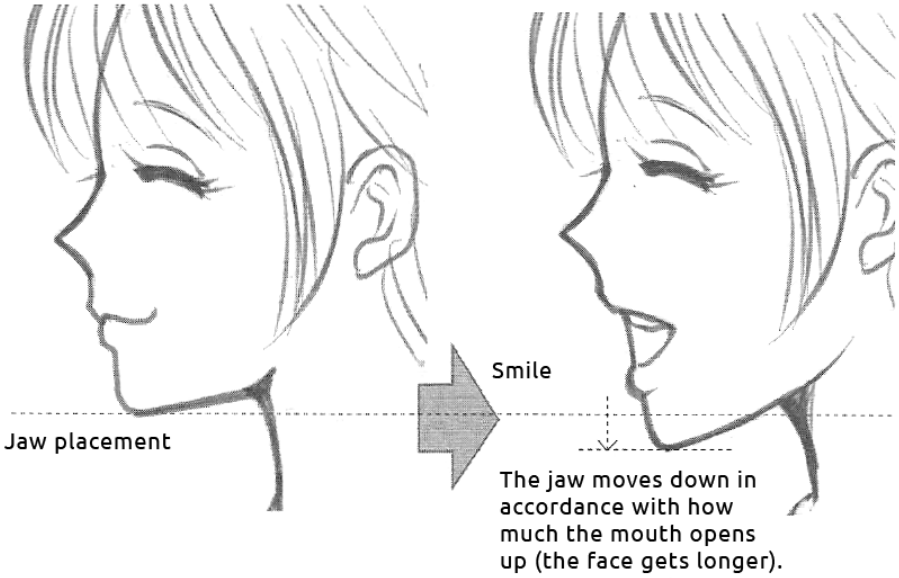


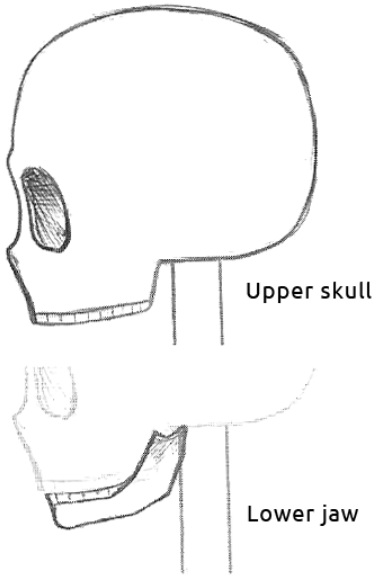


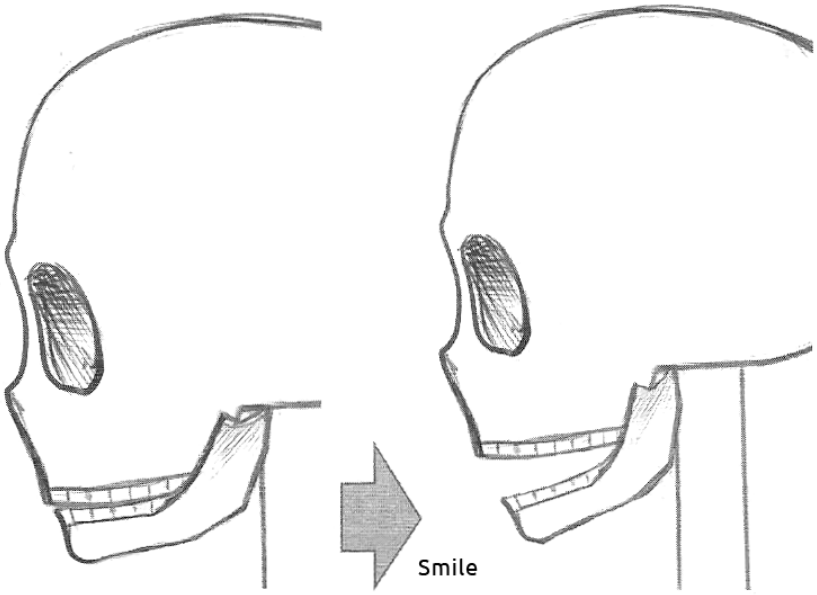
Upper skull

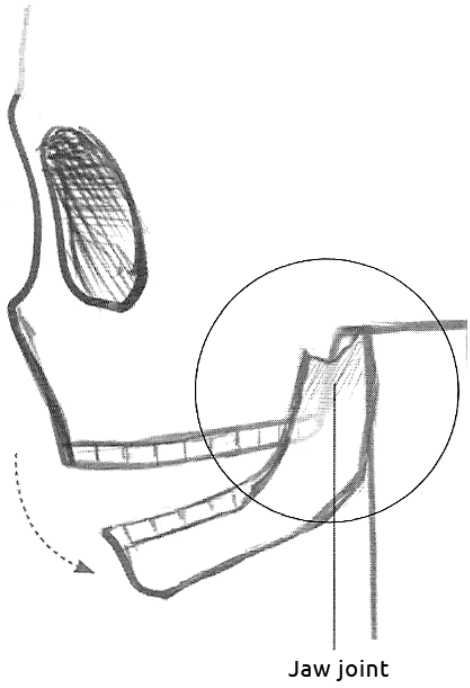
Side Angle

● Realistic Type









● Stylistic Type

A type where character proportions are more deformed. The lower jaw outline often remains the same even when the mouth opens.

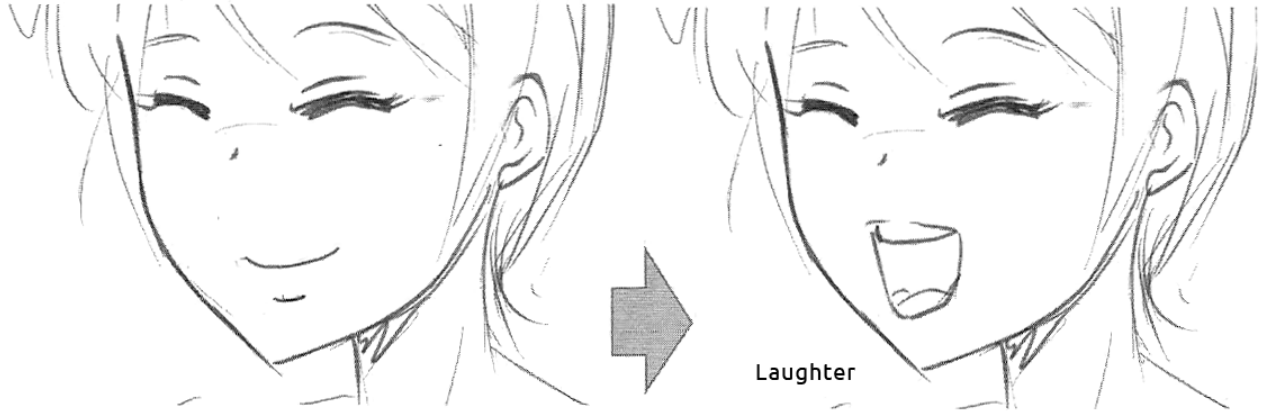
The outline following down from the nose

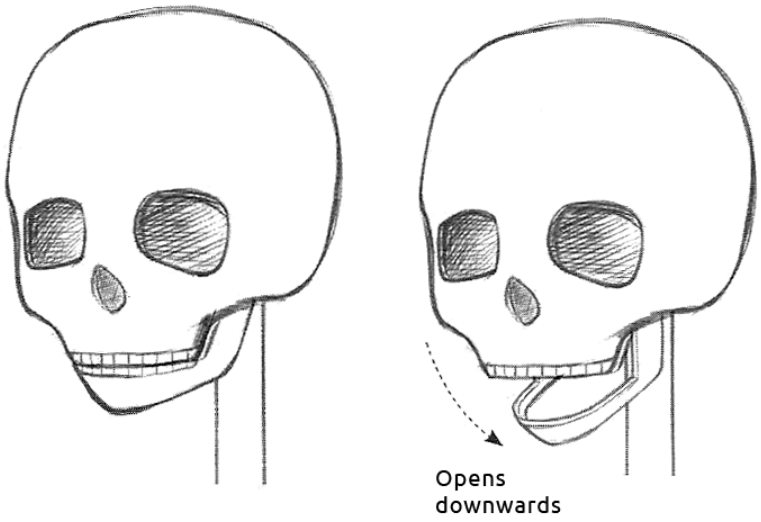
Skull X-Ray Diagram

The outline remains the same even when the mouth opens.

There isn't much need to worry about the skull structure if you aren't planning on drawing teeth.

45° Angle





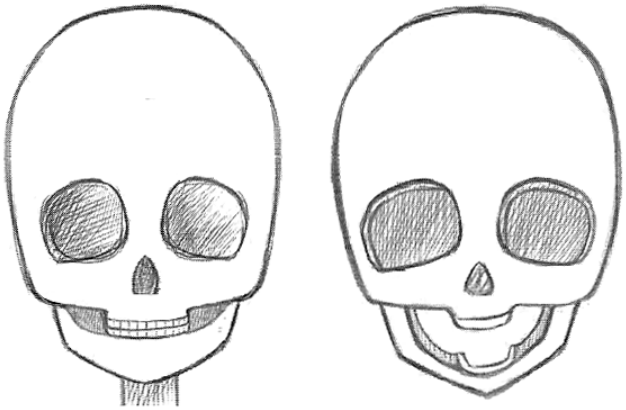
If the face outline doesn't change, then the skull structure stretches/shrinks.

Reference: Especially Deformed Skulls

In the case of designing skulls for cute characters: Let's take a look at the front teeth and jaw.

When considering a skull for a cute character, the lower jaw and teeth often ends up getting really small. But when these characters get struck by lightning or turned into zombies or something, you'd still see normal skulls shown.

Here I drew skulls based on where the teeth can be seen. The front teeth ended up looking very squirrel-like.

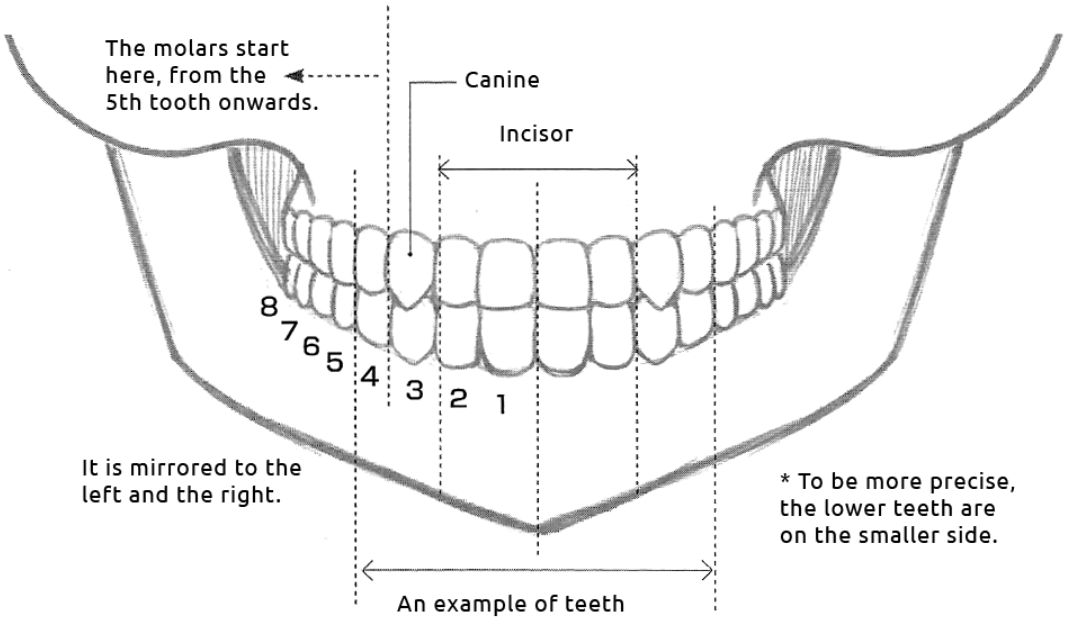


Column

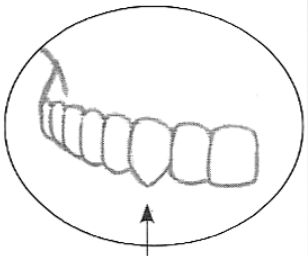
About Teeth

Closed mouth

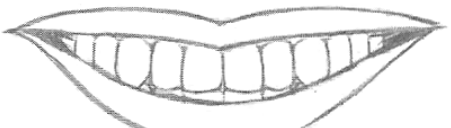
Teeth X-Ray Diagram



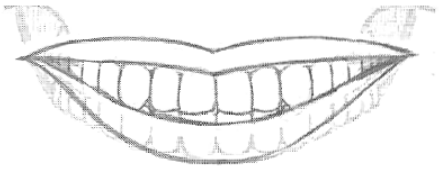
The upper teeth: There are only 8 different types.



The canines have sharp points like fangs.

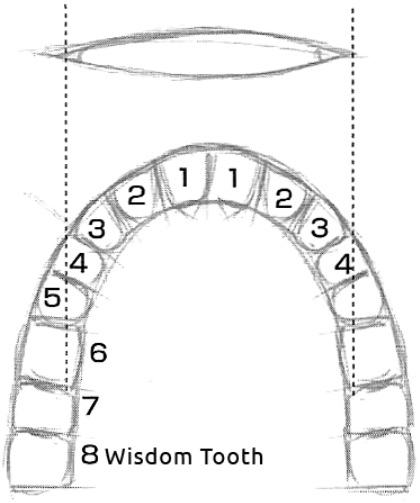


When drawing both lips and teeth



The lower teeth are covered by the lower lip.

Front Smile

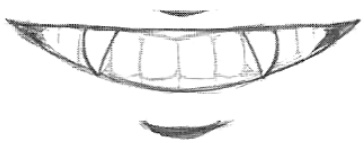


Upper jaw seen from above

The teeth in both the upper and lower jaw are aligned in curves.

Teeth Representation

Omitting both lips and teeth



Emphasizing the canines: The canine position is closer to where the incisors would be.

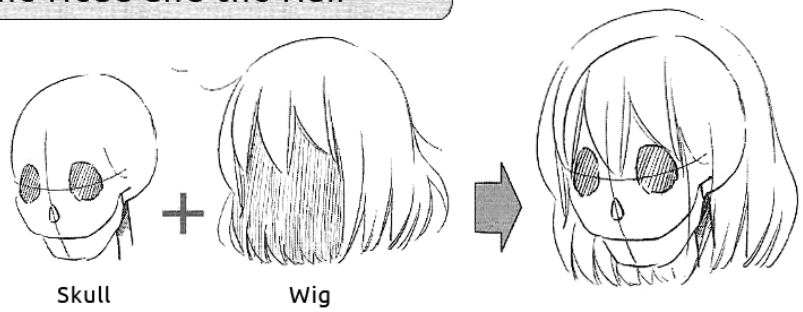
A common fang representation: It's often drawn farther towards the side than the canine.

Drawing Hair

Hair is one of the most important elements of a character, as it often brings out a character's characteristics and helps differentiate between characters. Let's take a look at drawing various hairstyles using the roundness of the head as the foundation.

Drawing hair uses the roundness of the skull as a foundation.

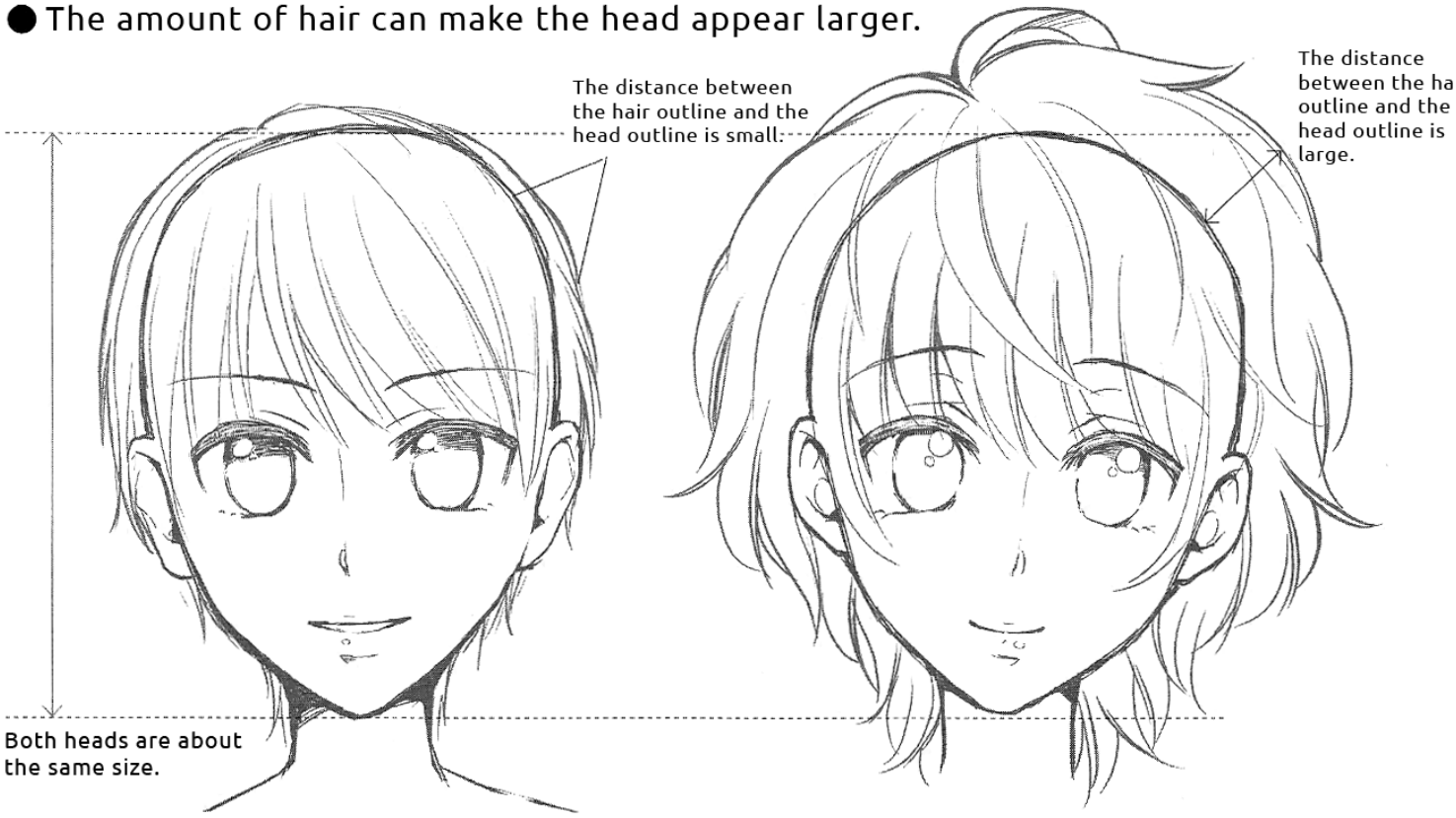
The Relationship Between the Head and the Hair



Skull Wig

This is a visualization of a wig on a skull. Take a look at the distance between the volume of the hair and the skull.

● The amount of hair can make the head appear larger.

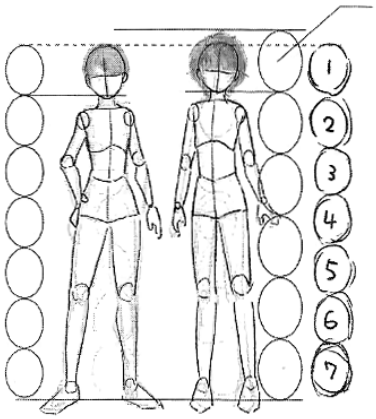


Not much hair
The entire head shape is about the same size as the actual head.

Lots of hair
The entire head shape is a lot bigger than the actual head.

Hair Volume Magic

Both stand at 7 heads tall

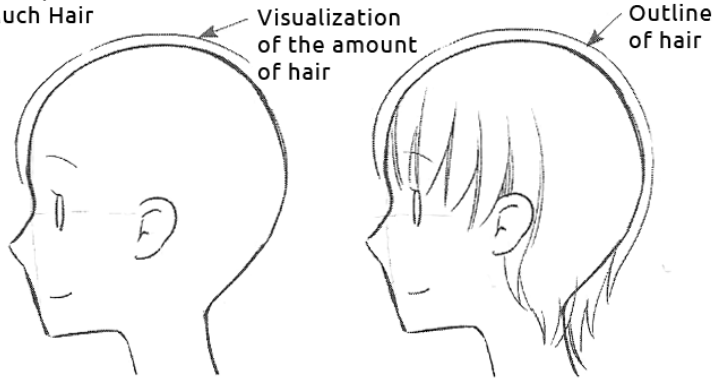


Circles that include the height added from the hair.

Even though both characters are 7 heads tall, the one with more hair looks like they have a bigger head, causing the other character to look shorter.

Guidelines

Example - Not Much Hair



Draw the hair using a visualization with respect to the head's outline as a guide.

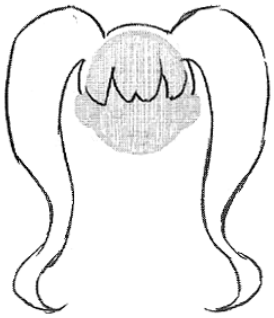
Drawing Tips

Curved lines are especially important when it comes to hair.

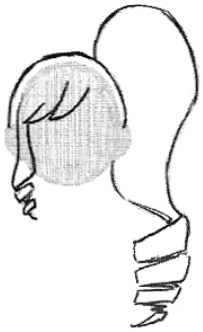
● Distinctive Silhouettes

When drawing hairstyles, first think of the silhouette. Silhouettes will bring out a lot of personality from the character.

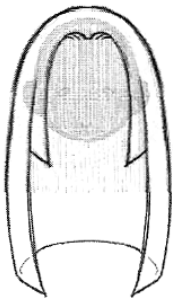
Head shape:
Silhouette is round.



Twintails Type



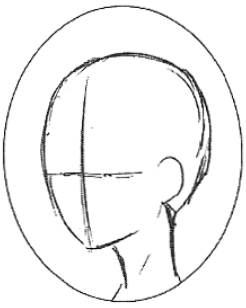
Ponytail Type



Princess Type

Curly Type

● Draw Hair With Curved Lines



Head Outline

Use smooth curved lines to draw simple, straight hair.

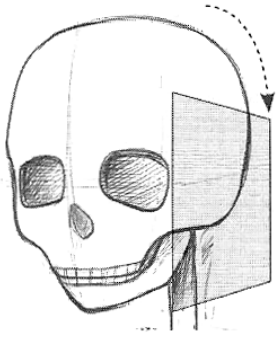
Round-headed short hair

Messy short hair

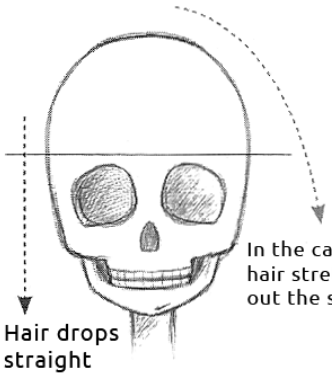
● Be Conscious of the Head Shape and Hair Whorl

The roundness of the head is pronounced in this area.

This region is where hair becomes more liberal.

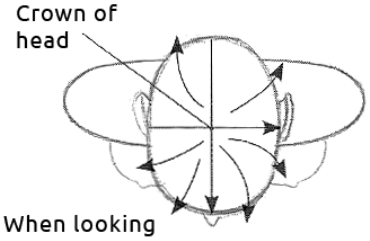


Hair drops planarly to the side of the head



Hair drops straight down

In the case of hair stretching out the sides



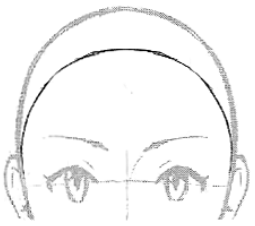
Crown of head

When looking from above

The hair whorl is usually at the center (the place where the hair flows out from), and the hair then spreads out in four directions from that area.

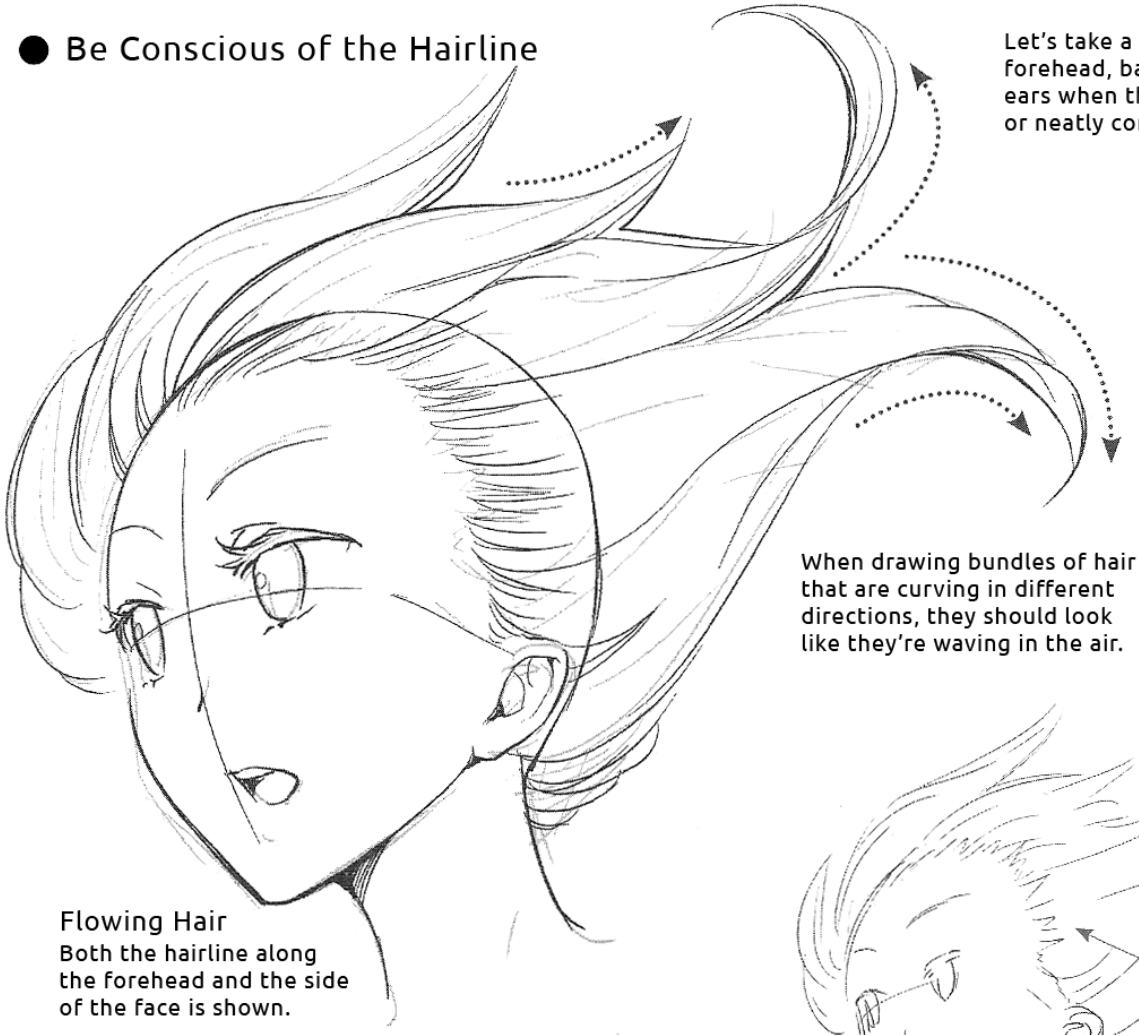
● Be Conscious of the Hairline

Let's take a look at the hairline on the forehead, back of the head, and around the ears when the hair is standing up, flowing, or neatly combed back.

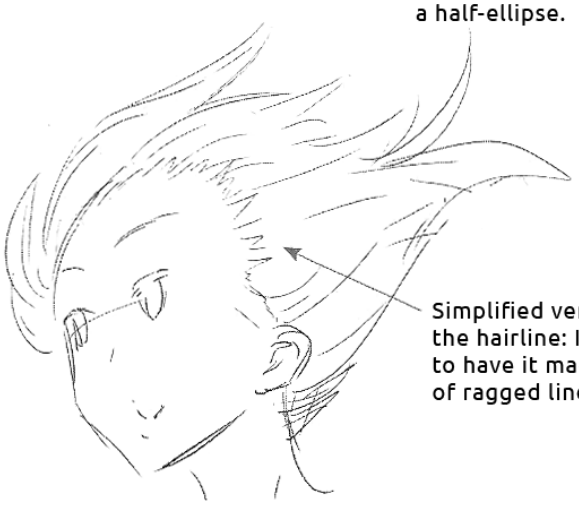


A hairline along the forehead. It should form a half-ellipse.

When drawing bundles of hair that are curving in different directions, they should look like they're waving in the air.



Flowing Hair
Both the hairline along the forehead and the side of the face is shown.

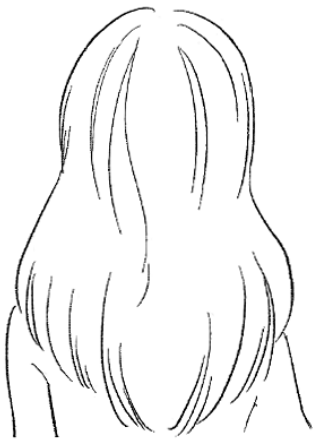


Simplified version of the hairline: It's fine to have it made up of ragged lines.

In the case of the hair falling back down (messy)

The hair takes on a flame-like shape when wind blows up from below.

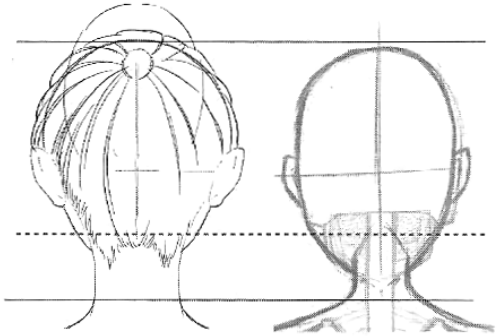
The hairline around the ears and the back of the head: It curves around the ear.



Before the hair stands up

Hair Standing Up

The hairline at the back of the head and around the ears is shown.



The hairline at the back of the head is about where the neck connects to the head.

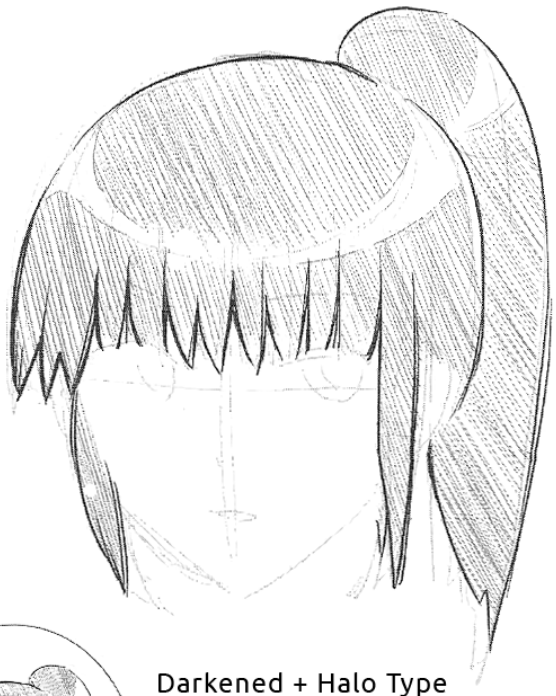
Drawing Hairstyles

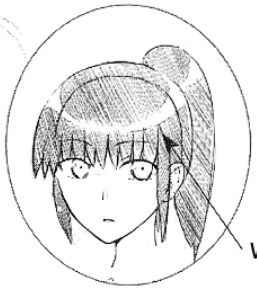
The outline of the hair is primarily based on the round outline of the head. Let's learn how to draw various hairstyles while focusing on short hair and tied-up hair.

Typical Hair Representations

● Deformed / Simple Hair that has defined outlines

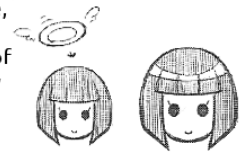
Outline Type
The silhouette is simplified. Elements like the hair curling up and the bangs are drawn as separate parts.





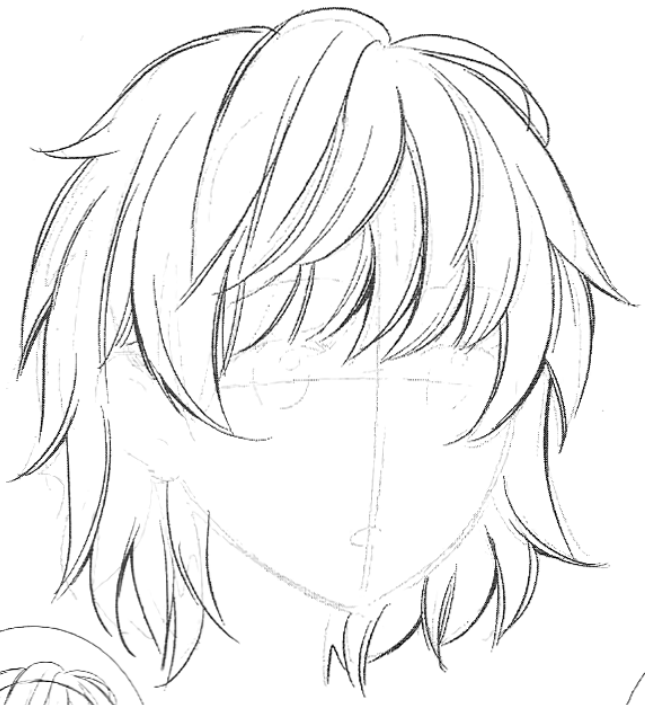
Darkened + Halo Type
After defining the outline, the inside of the hair is colored in and the shine of the hair is represented by a halo-like shape.

White ellipse shape



Angel Halo

● Realistic Type This style involves close attention to the flow and overlapping of the hair.



Overlapping Tuft Type
This type of hair is drawn with flowing tufts of hair. Try to draw it with the idea of hair overlapping each other. After drawing the lower tufts, draw more tufts on top of them.

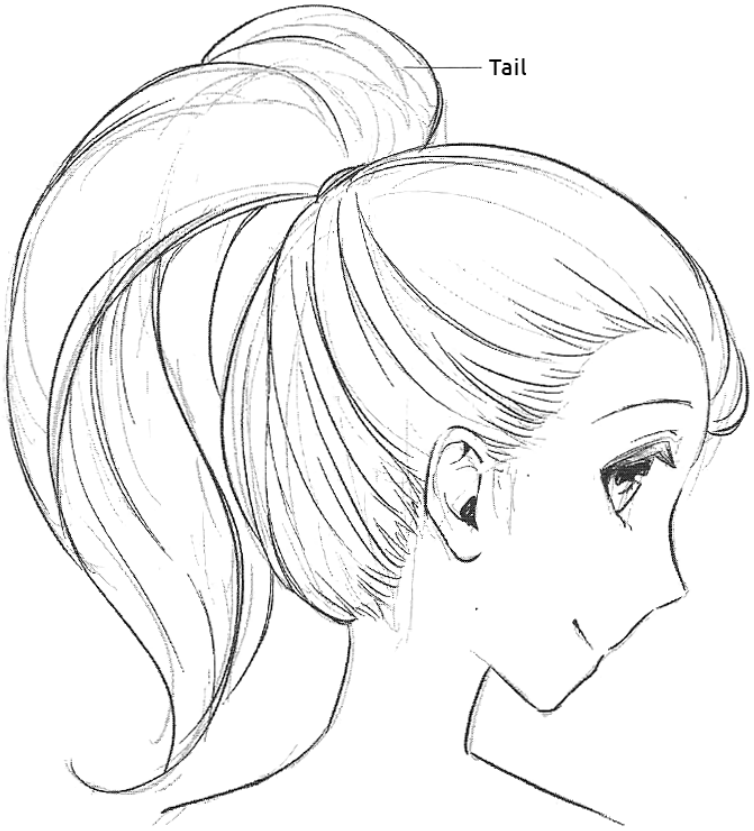
Line Type
This hair is drawn very neatly and carefully with the idea of every individual strand of hair being represented. The lines shouldn't all be the same width from each other. Some should be closer to each other, some should be farther from each other.

Typical Tied-Up Hairstyles

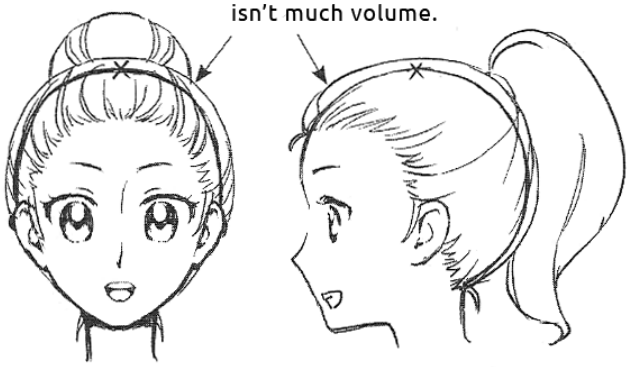
We'll focus on the idea of a bundle of hair being connected to the roundness of the head. By adding volume to various areas such as where the hair is fastened together, a variety of different silhouettes can be achieved.

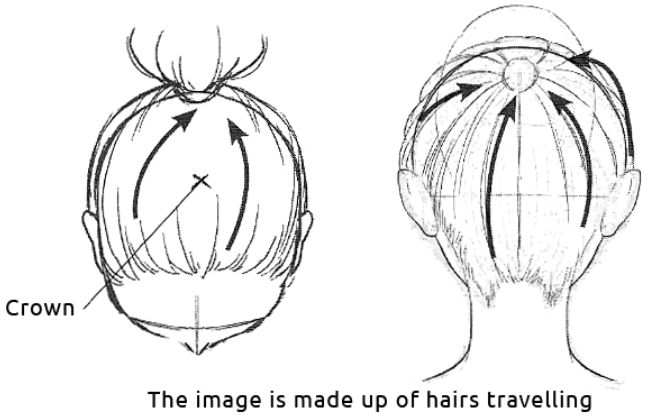
● Ponytail

The signature trait of this hairstyle is the large tail created from the hair being tied together at one point. It can be used to give the characters an energetic, intellectual, or mature feel.

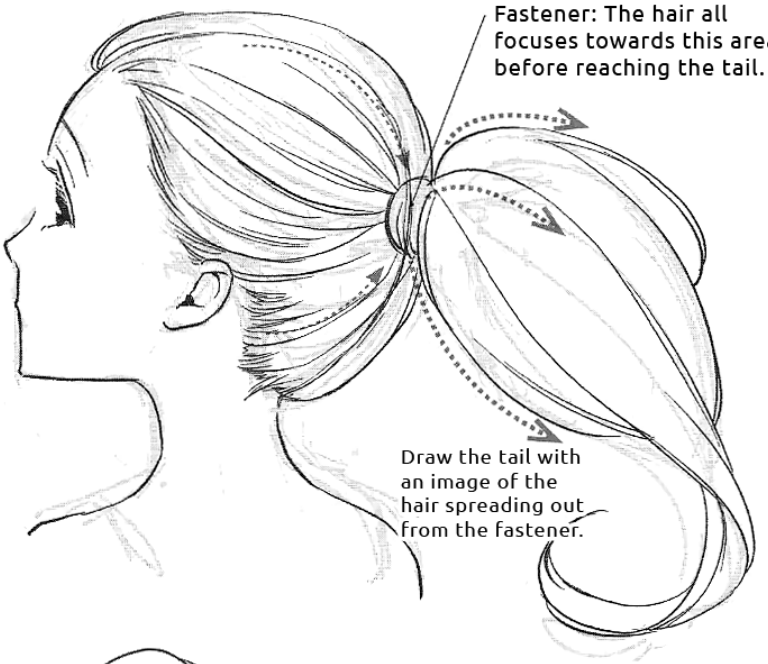


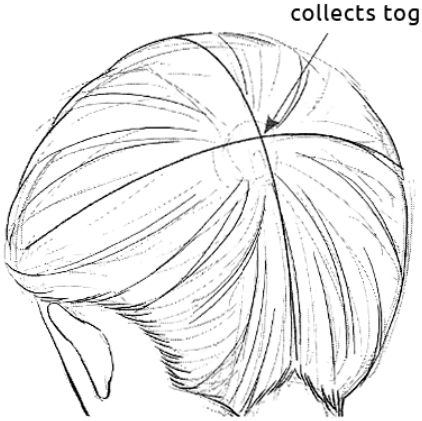
This line travels across the outline of the skull. There isn't much volume.





The image is made up of hairs travelling across the curved surface of the head.

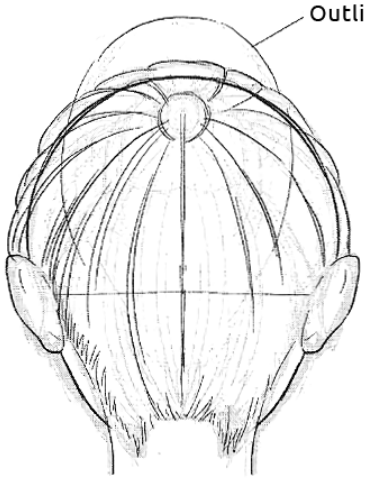




The hair flows across the curved surface of the back of the head.

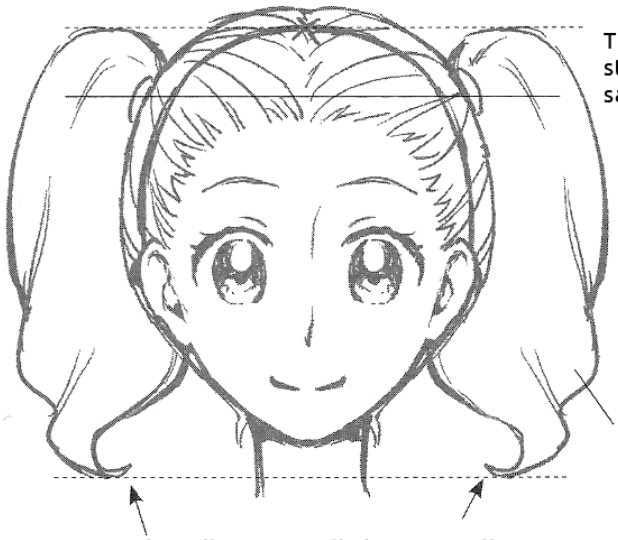
If the hair is especially thick

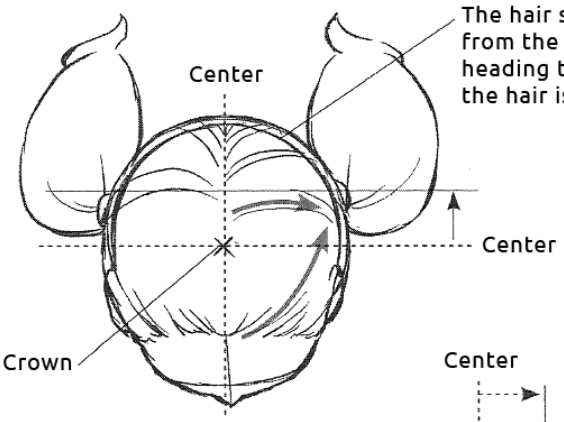
If the hair is thin

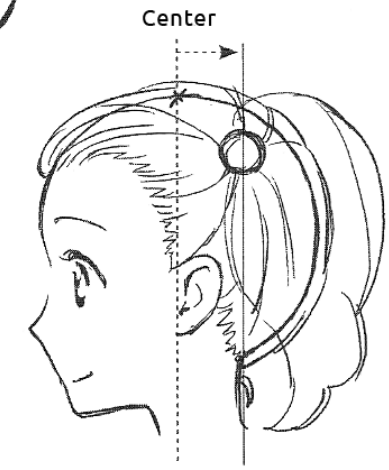


● Twintail

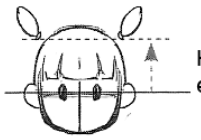
The signature trait is the hair being tied together at two points.
It's often used to give characters an energetic or cute feel.

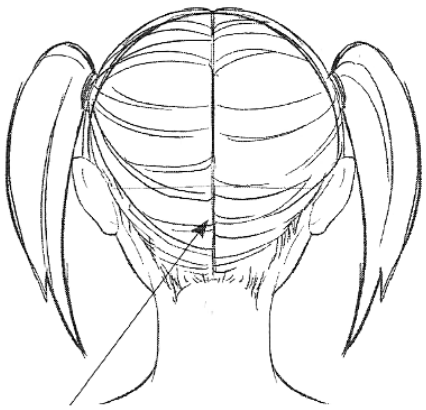


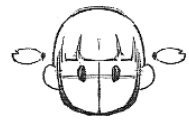


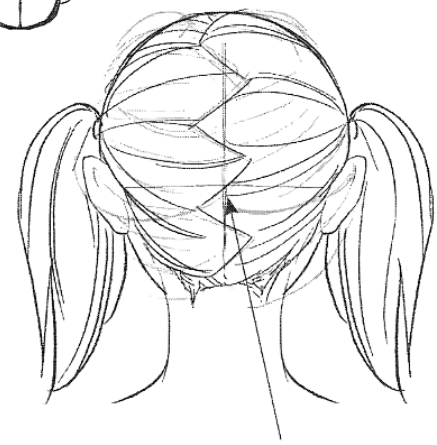


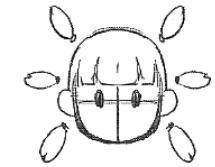
Hair Parting and Fastener Positioning

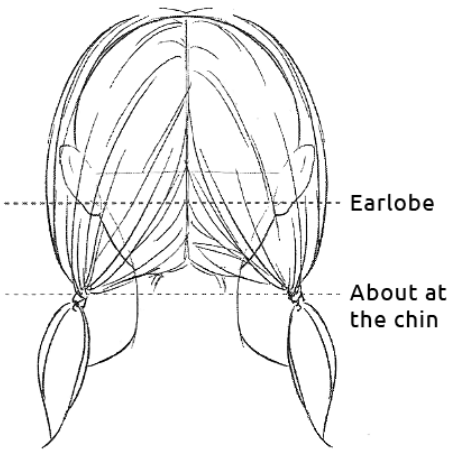


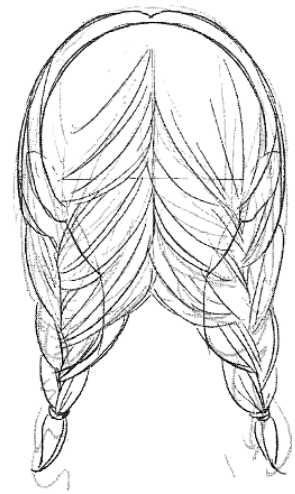




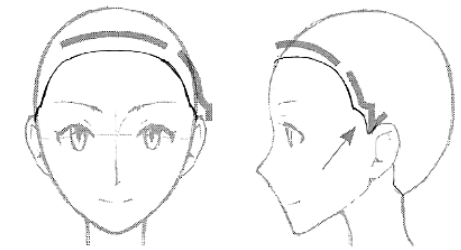


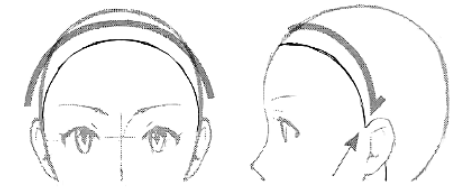






Typical hairline shapes





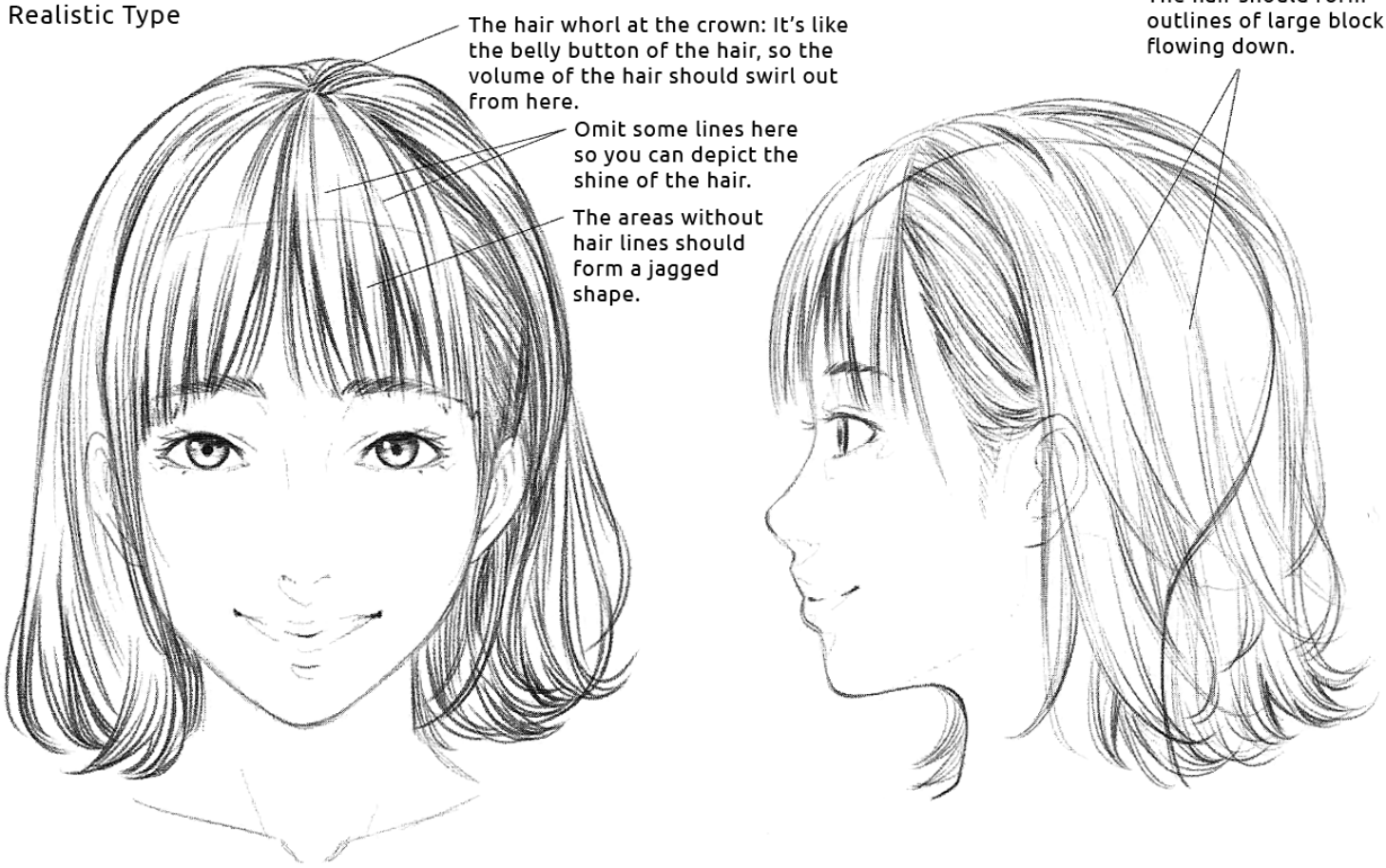
There are all kinds of combinations you can make with traits such as the type of hair (wavy, straight), length, fastener positions, fastener accessories (large or small ribbon), and so on.

Let's capture the flow and volume of the hair.

● Flowing Hair

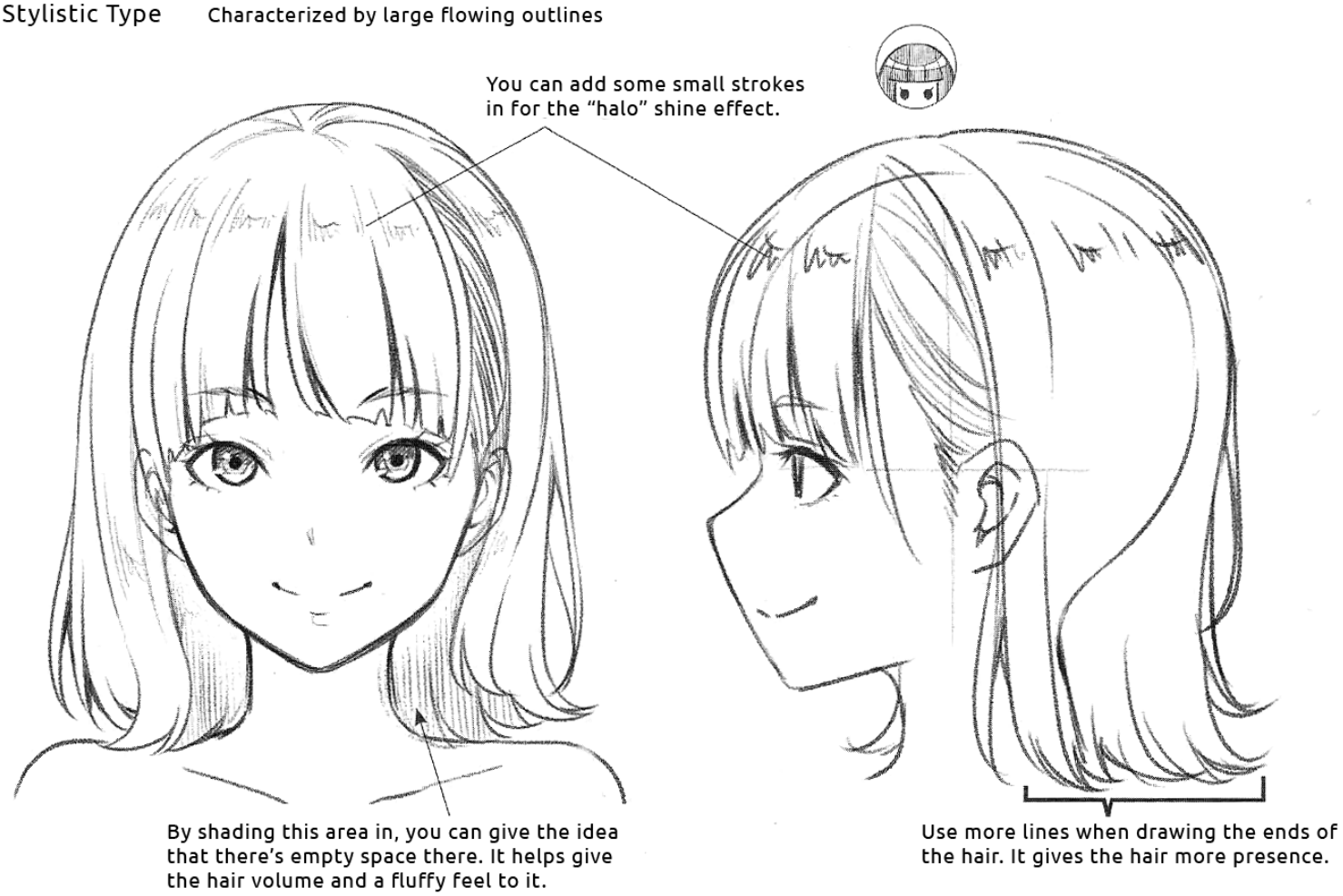
Elegant hair depicted through the use of supple lines

Realistic Type



Stylistic Type

Characterized by large flowing outlines



● Tied-Up Hair

Hair that has a more gorgeous impression.

Realistic Type

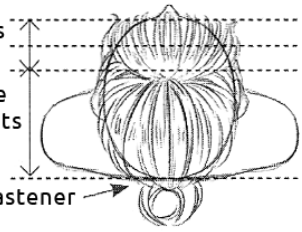
The tips of the hair are wavy. Use wavy lines.

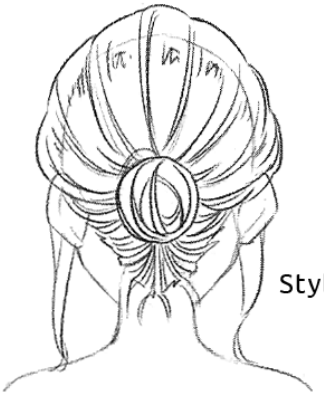
Volume Section

Bangs Section

The hair is tied up into a loose round dumpling shape.

Realistic Type

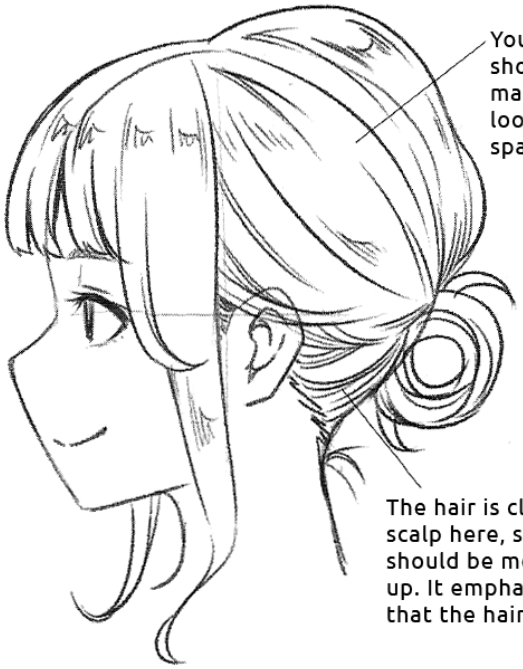




Stylistic Type

Stylistic Type

Use some shading here to bring out dimensionality.



You'll want to show volume, so make the lines loosed and spaced out.

The hair is closer to the scalp here, so the lines should be more bunched up. It emphasizes the fact that the hair is tied up.

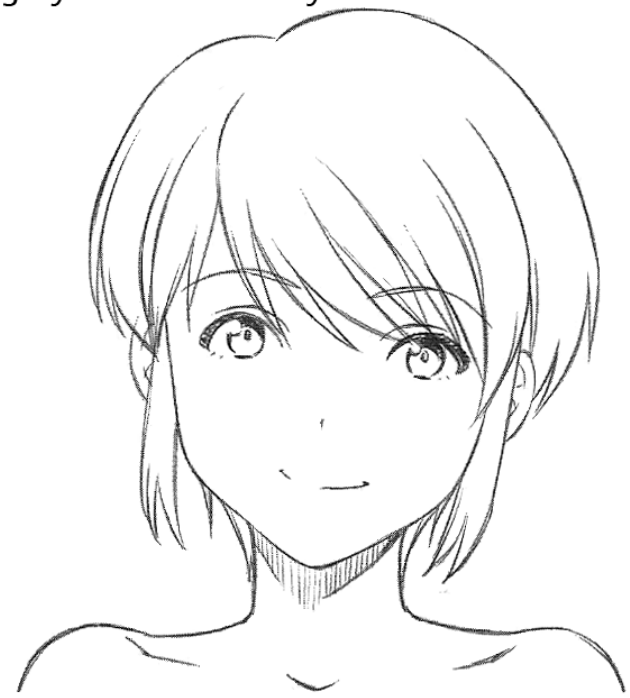
Use spaced out lines for loose hair and bunched up lines for tight hair.

Let's Draw a Variety of Different Faces

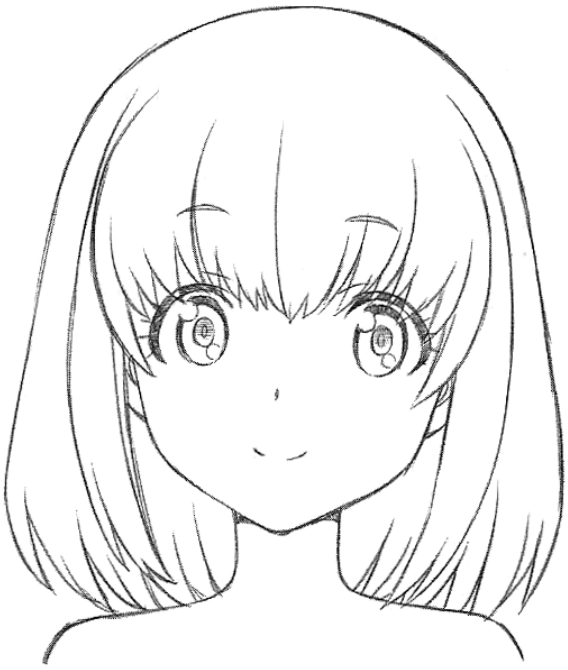
Drawings That Focus on Eyes and Hair

Let's experiment with eye size, eye shape, and hairstyles.

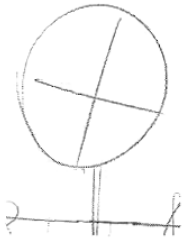
● Big Eyes and Small Eyes



Small Eyes The pupils are small as well.

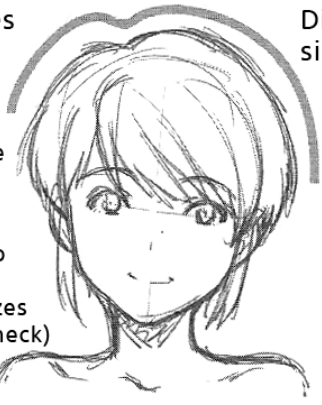


Big Eyes The pupils are big as well.



They both use the same starting sketch with a tilted head.

Guidelines



Lots of volume

The scrunched up shoulders and clavicle emphasizes her bust. (Thick neck)

Difference in silhouette

Less volume

The sloped shoulders give them a more sleek silhouette. (Thin neck)

● Eyes That Reflect Personality

Eyelids, eye shine, and pupil size can all add a lot of individuality.

Bright Eyes

Unease/Surprise

Glare

● Normal Eyes, Droopy Eyes, Sharp Eyes

Eyes typically fall into three different categories. Even characters with the same hair can look very different depending on what eyes they have.

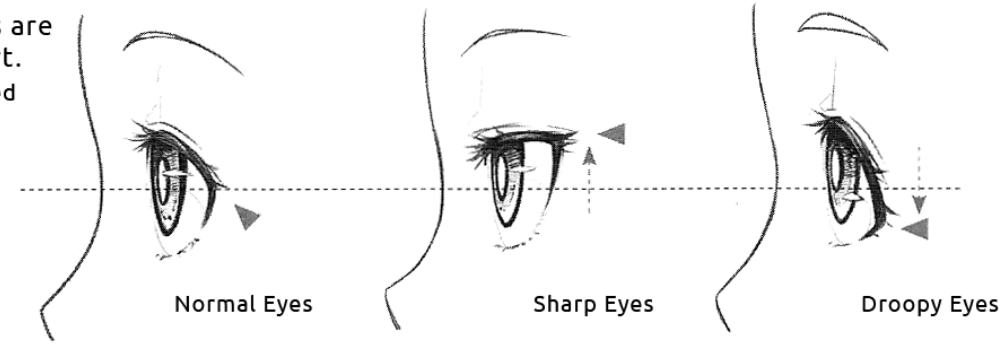
Normal Eyes

Sharp Eyes

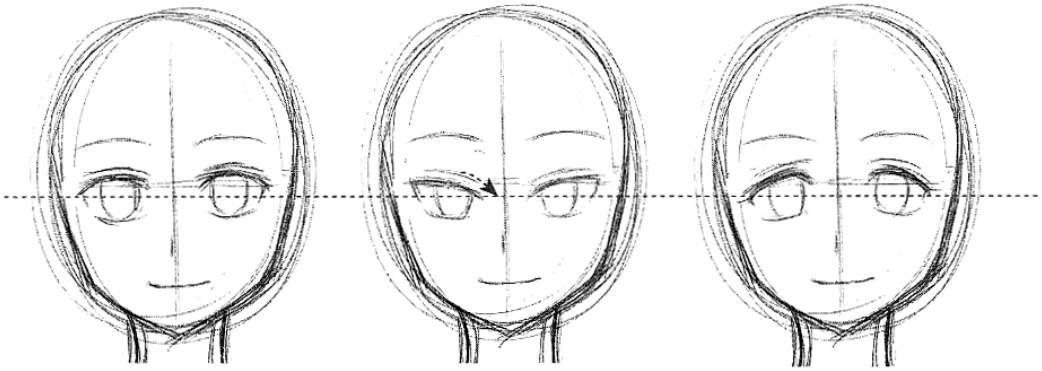
Droopy Eyes

The corners of the eyes are the most important part.

These eyes are differentiated by their corners.



Normal Eyes　Sharp Eyes　Droopy Eyes



Normal Eyes

It's effective to have the eyes dip downwards for the sharp eyes.

Droopy Eyes

We use these guidance lines as a base for the face. You can add another horizontal line for the sake of establishing the corner of the eyes too.

★ Eye Styles in Conjunction With Hairstyles

Normal Eyes - Average straightforward style: Hairstyle is rather simple with no special eccentricities.

Sharp Eyes - Strong-spirited and outgoing: The spiky hair shows how energetic she is.

Droopy Eyes - Timid and introverted: Her straight bobbed hair covers her eyebrows.

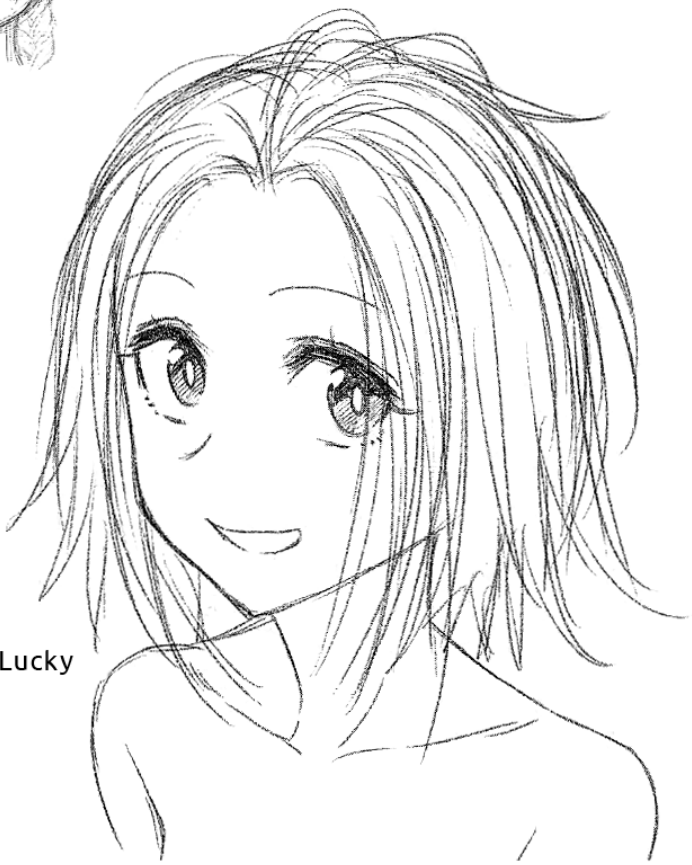
Drawing Characters With Their Personalities in Mind

No matter the character, it is important to design their eyes and hairstyle with their personality in mind.

Lots of hair volume is added. The large head gives her a childish and kind atmosphere.

Relaxed Gentle Character

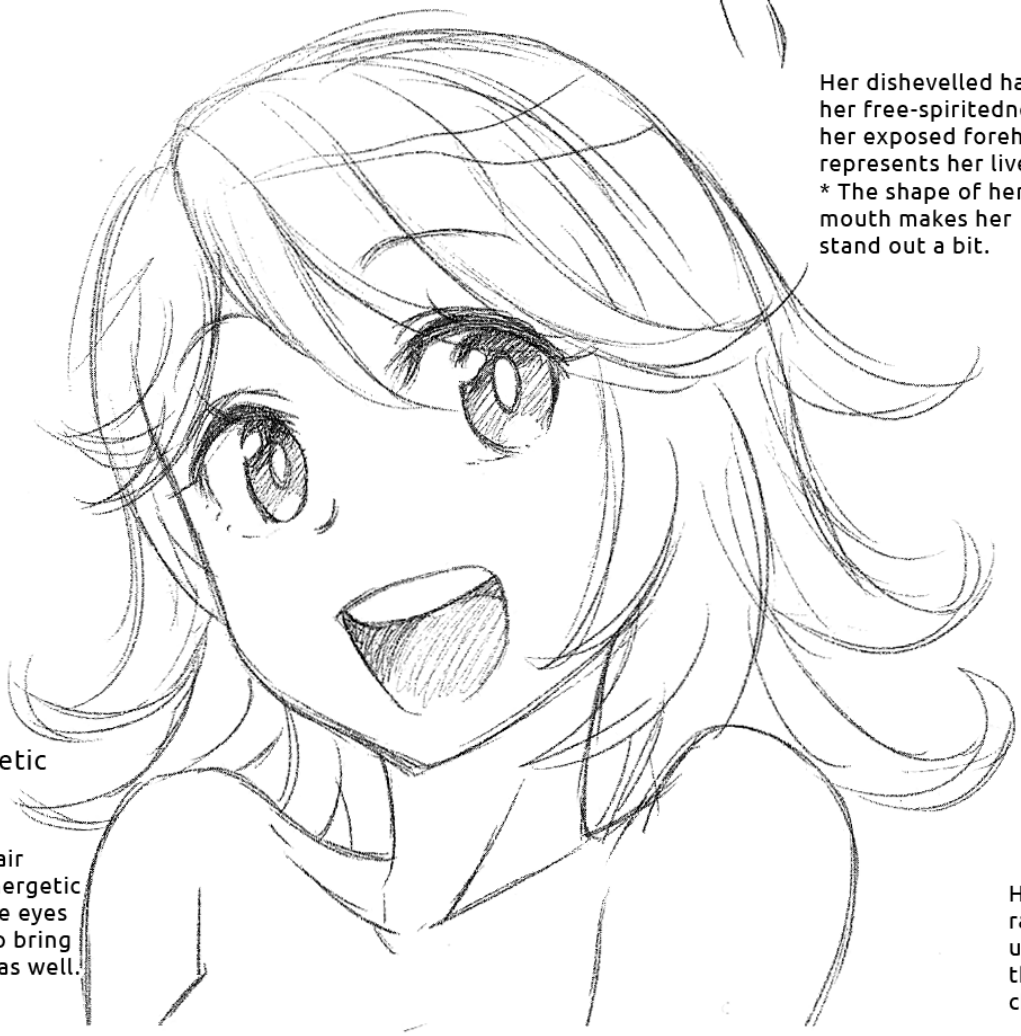
Her droopy eyes, tied-up hair(braids), and round head silhouette give her a calm and kind impression.



Happy-Go-Lucky Character

Her dishevelled hair shows her free-spiritedness and her exposed forehead represents her liveliness.
* The shape of her mouth makes her stand out a bit.

A downwards angle can make the shoulders more pronounced. This can be used to either give the character a relaxed or free-spirited impression.



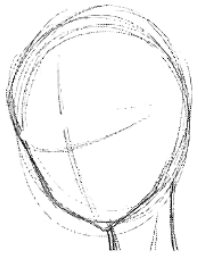
Bright and Energetic Character

The wide eyes, open mouth, and curled hair give her a cheery, energetic impression. The large eyes and shine effect help bring out that impression as well.

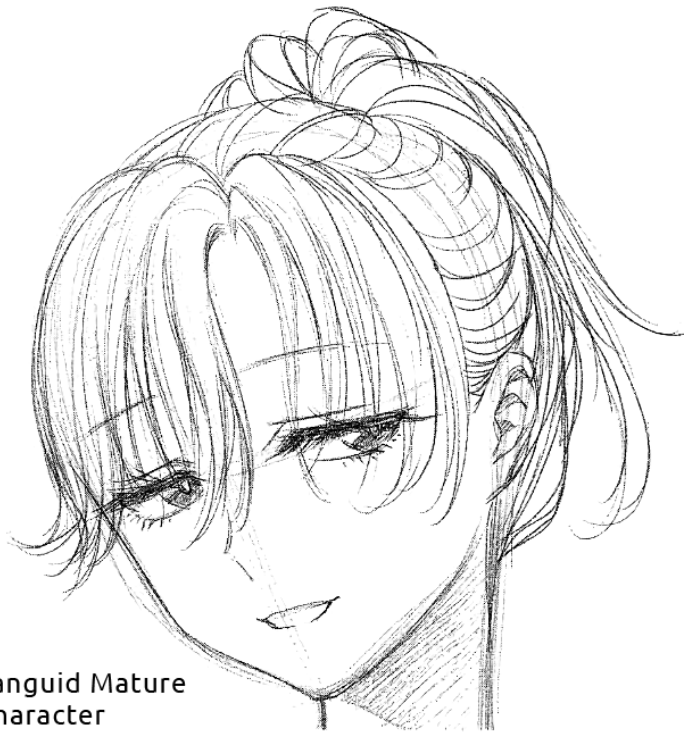
Having both shoulders raised and tilted at an upwards angle can give the impression of a cheery character.

Strong-Spirited
One-of-a-Kind Character

Her sharp eyes, pointy ponytail, and wild bangs all add to her strong-spiritedness and liveliness.

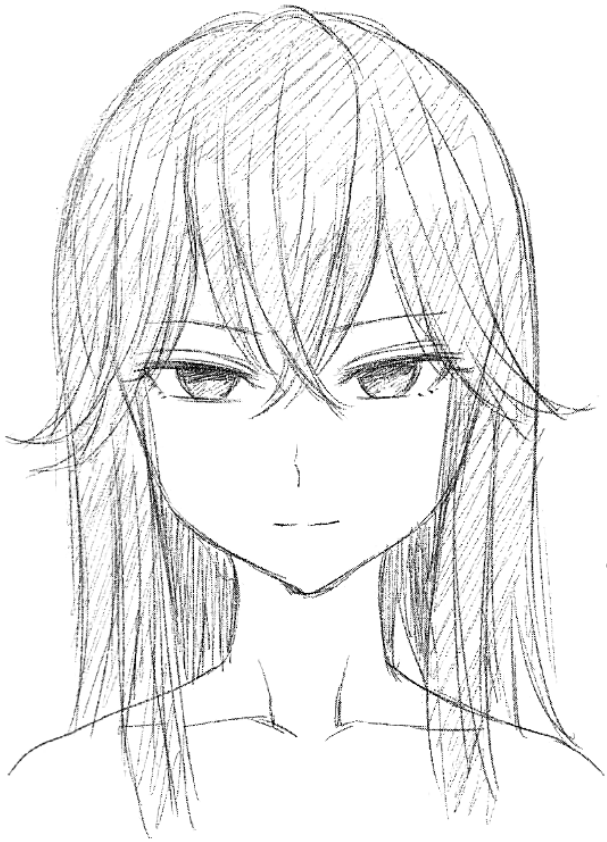


With a diagonal downwards-turned face, it's easier to express intent and emotions through the use of eyes.



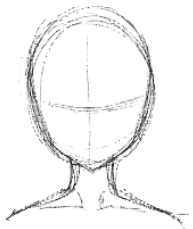
Languid Mature
Character

Her long eyelashes, drooped eyelids, small mouth, and hair covering her eyes all add to her sleek and delicate image. Her tied-up hair is somewhat loose and messy, showing that she's somewhat lazy and not as preoccupied with her image.

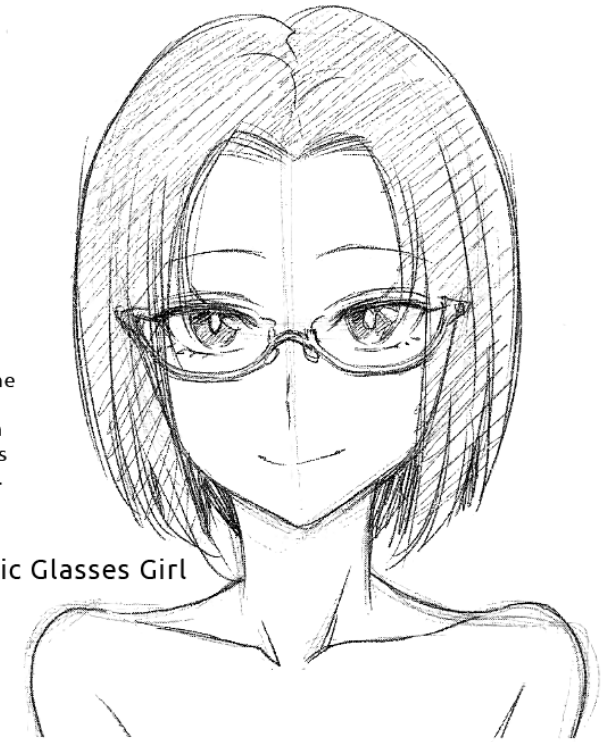


Silent and Mysterious Character

The eyes can look more mysterious by not adding in any shine. The straight long hair adds even more to that, and the swept bangs show that she's not "just silent". The bangs sweeping towards the center of her face between her eyebrows gives her a bit of individuality as well.



When it comes to a downwards-turned face from the front angle, you can give the character a nice and strong gaze through the use of the whites in an upturned gaze.



Optimistic Glasses Girl

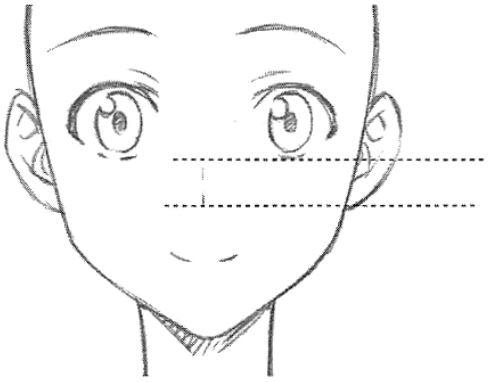
Her hair parted to the sides gives her a serious and well-kept impression. Her large exposed forehead reflects her outgoingness and optimistic outlook. The bangs that lightly cover her eyes adds to her individuality and enforces her traits.

Paying Attention to Balance

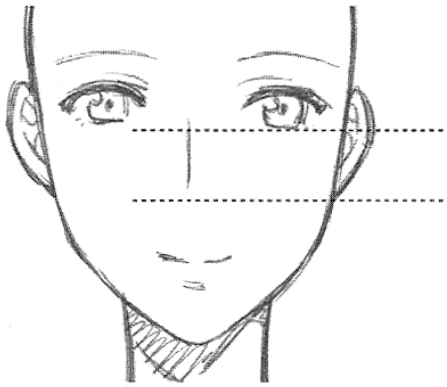
We'll be drawing characters with differing distances between the bottom eyelids and the mouth. This can be used to differentiate age, but it can also be used to make people of the same age not look alike.

Applying Balance 1

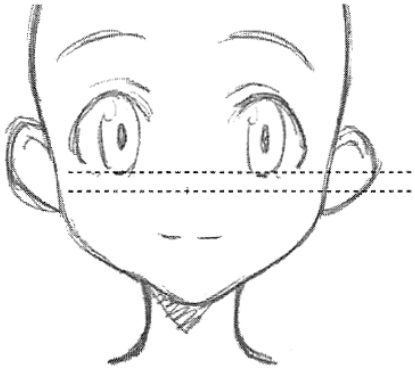
● Take note of the size and shape of the eyes and nose



Typical character: The bridge of the nose is not very pronounced.



Older character, big sister type: Smaller eyes, around half the size of the normal character's. The bridge of the nose adds a more mature feeling to the character.

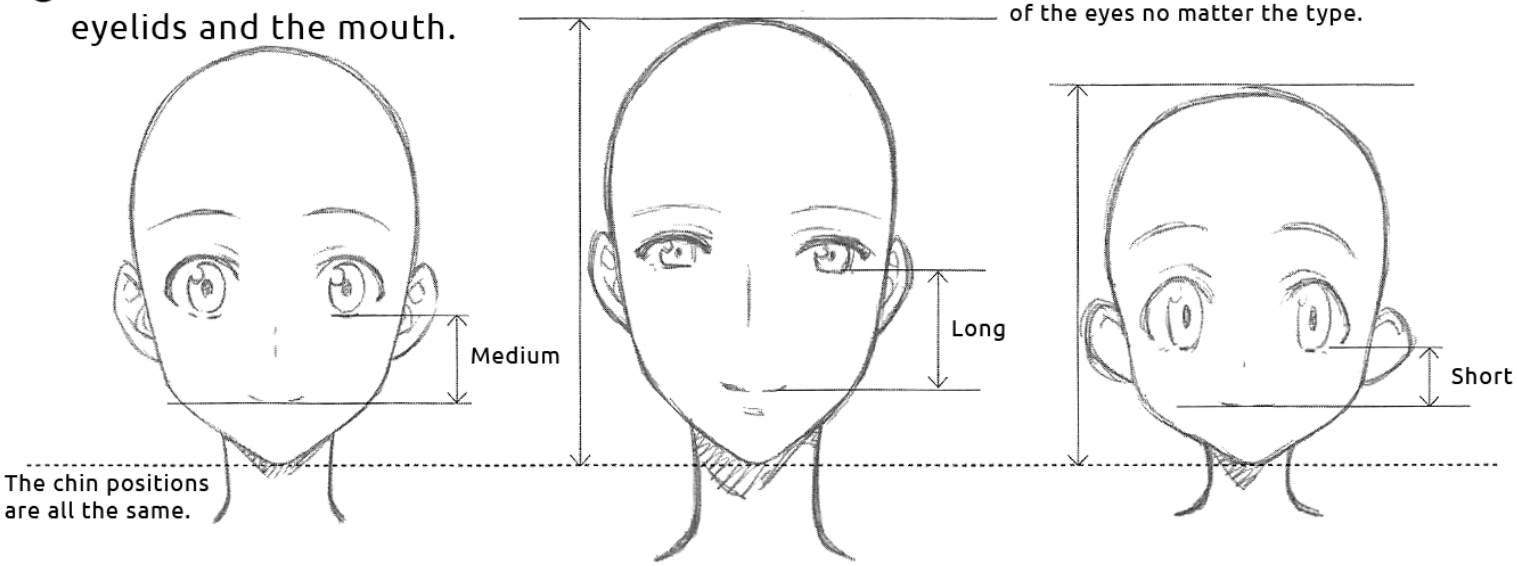


Child/little sister type: The eyes are about 3 times the size of the older character's. The nose is just a little dot.

Applying Balance 2

● Take note of the distance between the lower eyelids and the mouth.

The ears are always at about the height of the eyes no matter the type.



Normal Character

* There's some distance between the nose and mouth.

Adult/Big Sister Type

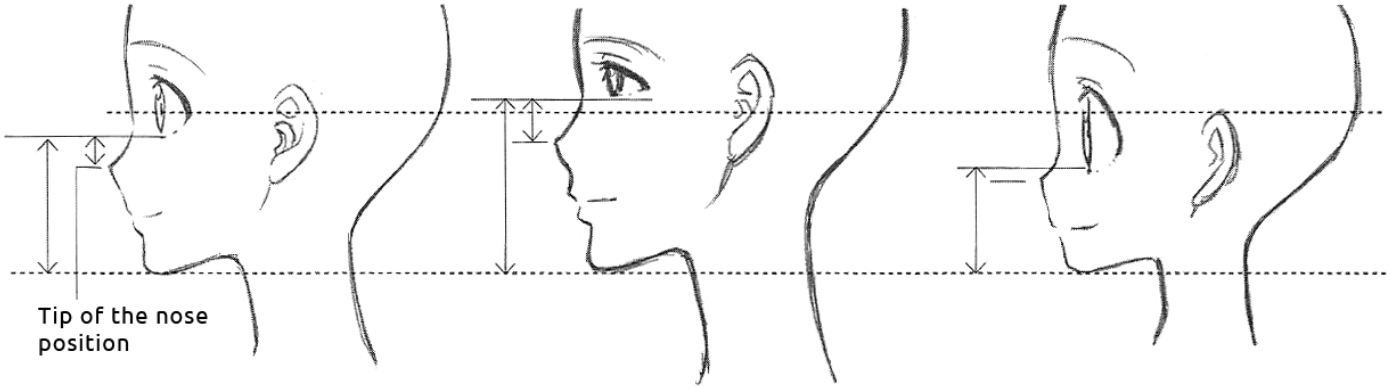
The distance between the eyes and mouth is rather large. The neck is thicker as well, with the idea that the shoulders are longer.

Child/Little Sister Type

The distance between eyes and mouth is short.

Applying Balance 3

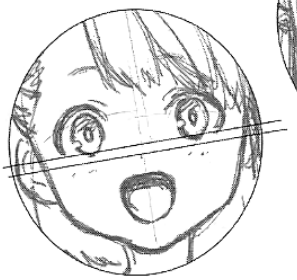
● Take note of the distance between the lower eyelids and the tip of the nose.

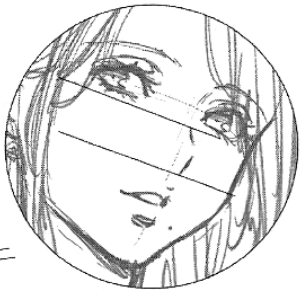


For adult characters, the distance between the bottom of the eye and tip of the nose, as well as the chin, is on the longer side.

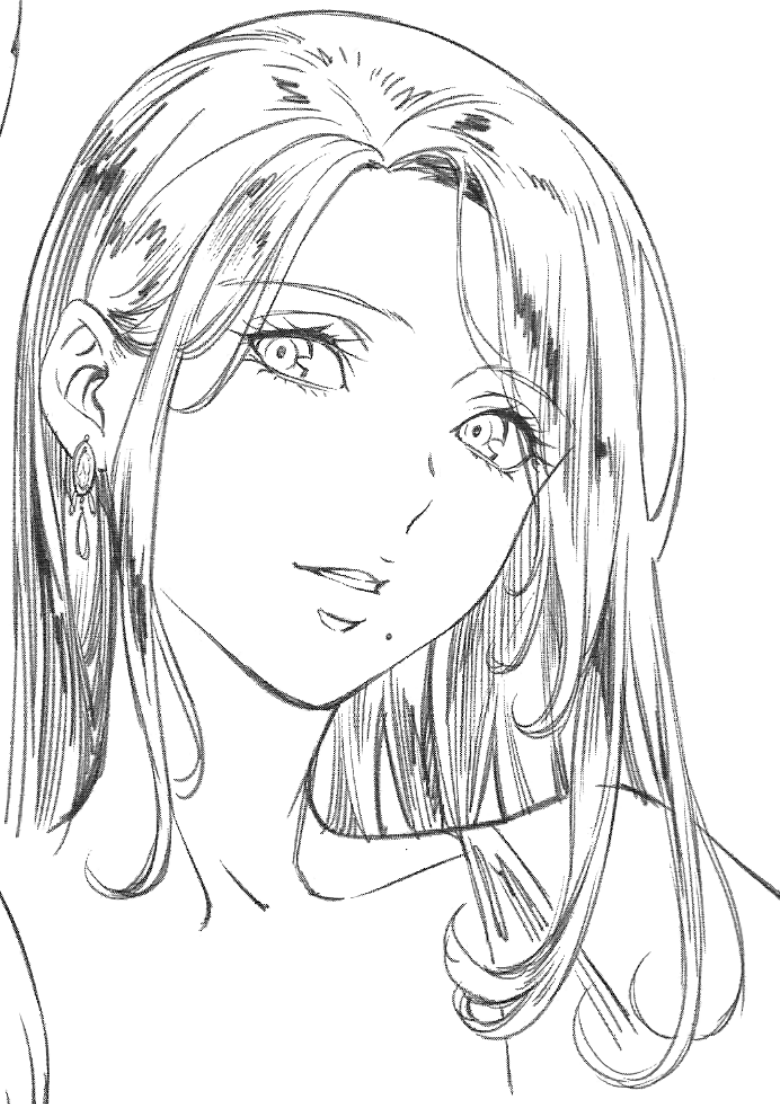
For child characters, the tip of the nose lies right under the eyes. The chin isn't too far down, either.

Differences in distance between lower eyelids and nose: Try to determine this distance for each character you design. The nose placement can be a defining factor when it comes to open-mouthed faces or diagonally-facing faces.

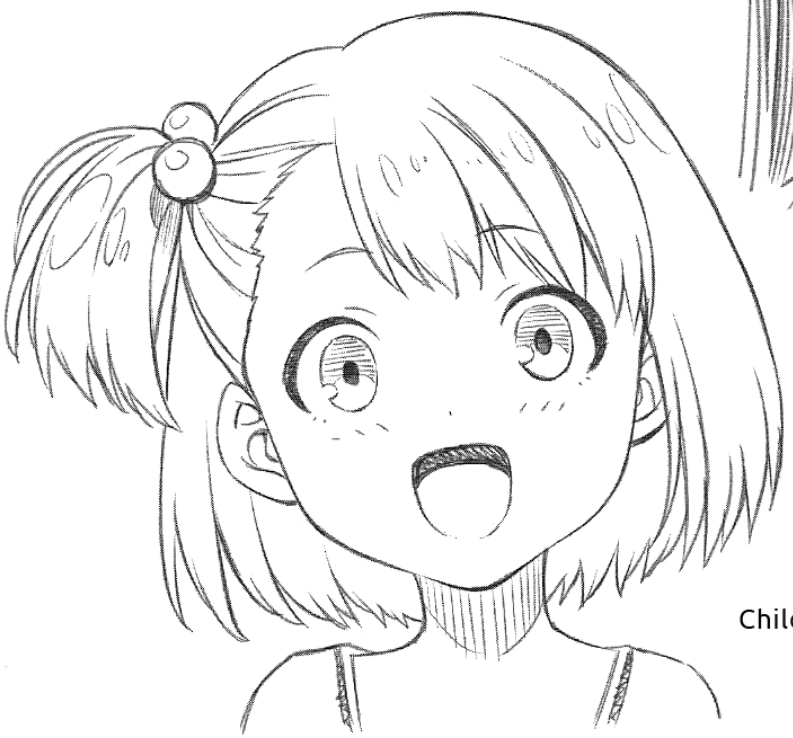




Normal Character



Adult/Big Sister Character



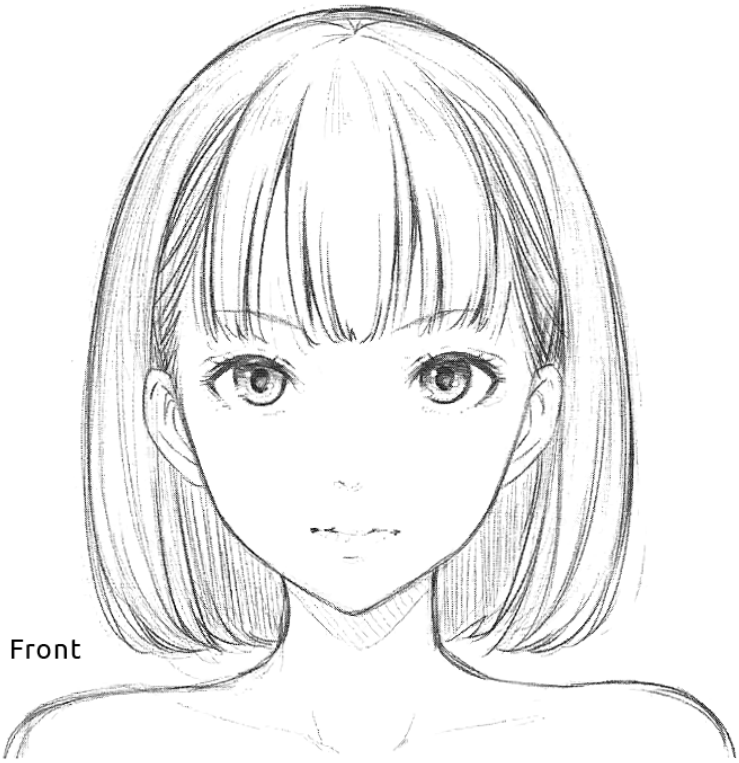
Child/Little Sister Character

Column

Character Design Tips

Draw the Hairstyle at 4 Different Angles

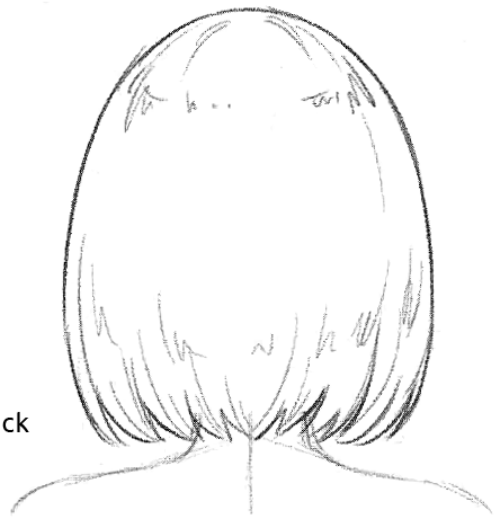
When drawing the same character over and over again, you will often have to draw them from different angles. Normally you'd just do three different angles consisting of the front, side, and back. However, for a character's hair you'd want front, side, 45°, as well as back, for a total of four angles.



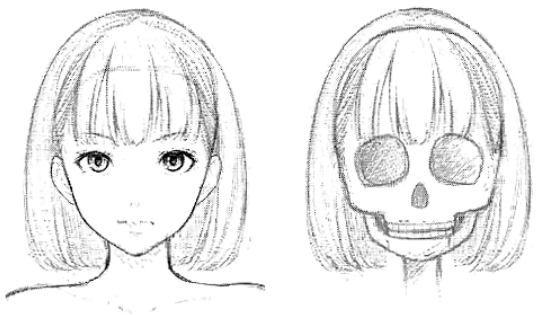
Front

45°

Side



Back



Make sure that the parting of the hair, flow, and distance to the skull (volume) all remain the same.

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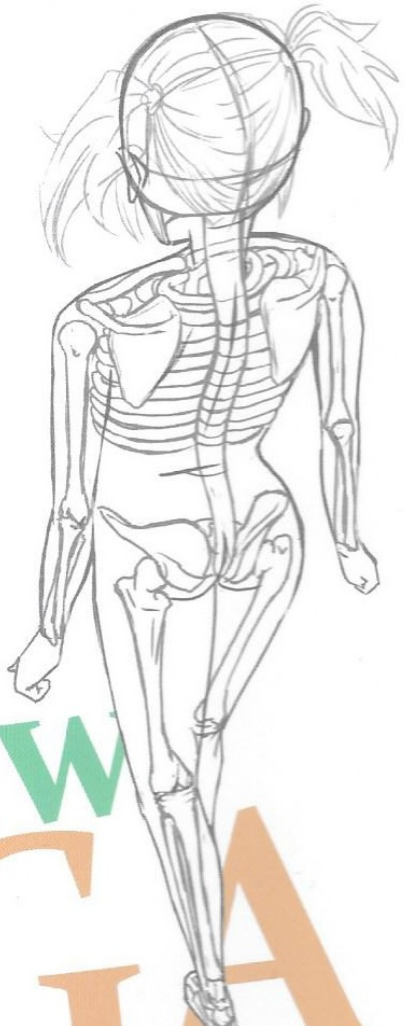

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